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Anne Murray Cat Stevens Blood Sweat and Tears Muddy Waters Faces Rick Grech

'Mother And Child Reunion
'Tiny Dancer'
'King Heroin'
'The Day I Found Myself''
'Glory Bound''
'We Got To Have Peace''
'Rock And Roll''



AUGUST, 1972

Doors America Guess Who Badfinger Flash Don McLean

'Vincent''
'Am I Losing You''
'Oh Girl''
'Baby Blue''
'Day Dreamin'
'Big Man''
'Run Run Run''



'Diary''
'Song Sung Blue''
'I Saw The Light''
'The Family Of Man''
'It's Gonna Take Som



OCTOBER,1972

"Rocket Man"
"Long Haired Lover
From Liverpool"
"Lean On Me"
"All The Kings Horses"
"Living In A House Divided"
"Tell Me This Is A Dream"
"You're The Man"



NOV, 1972

Anniversary Issue

'Where Is The Love''
'Sealed With A Kiss''
'Is It You Girl''
'Coldest Days Of My Life''
'Anytime Your Cheatin' Heart'
'That Lucky Old Sun''



DEC, 1972

"Lookin" Thru The Window"
"Join Together"
"You Don't Mess With Jim"
"Baby Don't Get Hooked
on me"
"Gose To You"
"Goodbye To Love"
"I'm Still In Love With You



JAN, 1973

Led Zeppelin Alice Cooper Black Sabbath The Who Blood, Sweat & Tears David Clayton Thomas

"Honky Cat"
"Burning Love"
"Play Me"
"Ben"
"Black & White"
"The Guitar Man"



FEB, 1973

David Bowie Gilbert O'Sullivan Jeff Beck Sly Stone Marc Bolan Alice Cooper

"I'll Be Around"
"Good Time Charlie's Got
The Blues" The Blues"
"Operator"
"Freddie's Dead"
"Garden Party"
"You Wear It Well"
"Don't Ever Be Lonely"



MAR., 1973

Led Zeppelin Roberta Flack Van Morrison Neil Diamond Black Qak Arkansas Kinks

"Funny Face"
"Operator"
"You Dught To Be With Me"
"Papa Was A Rolling Stone"
"Garden Party"
"Good Time Charlie's Got
The Blues"



APRIL, 1973

David Cassidy Grand Funk Railroad Slade J. Lennon Country Soul Bill Withers

"Sweet Surrender"
"Walk On Water"
"It Never Rains In Sa California" "Superfly"
"Your Mama Don't Dance"
"Superstition"



MAY, 1973

Alice Cooper Black Sabbath Raspberries O'Jays Donovan Curtis Mayfield

"Daddy's Home"
"Rocky Mountain High"
"Jambalaya"
"Trouble Man"
"Love Jones"
"Hi Hi Hi"
"Don't Expect Me To Be
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ROBERTA FLACK Producer's View



ROBERTA FLACK — around for years before she was discovered.

Joel Dorn is the producer at Atlantic Records responsible for all the records from Roberta Flack, with the exception of two sides co-produced with the late King Curtis. And although Roberta has been around for a long time, she's only just made it as an international talent. Joel filled us in on the story behind the sleeper of the year—"The First Time Ever I Saw Your Face."

"When the album 'First Take' came out, we sold a hundred or a hundred and fifty thousand, so she wasn't unknown—she just didn't hit that gigantic broad market that a single will give you. One reason for the single making it—some three or four years after we recorded it—was that Clint Eastwood used it as background music for a very important part in a film called 'Play Misty For Me', and that was pretty successful and it caused more people to be aware of it, especially DJs, and it went like wildfire. All of a sudden it hit New Orleans, Milwaukee. We did a million and three, a million and five.

"Jon Hendricks was around the other



ROBERTA FLACK — the experience she got, you can't get no more.

day and he knew her years ago when she was working in a small club in Washington. And she'd worked in this club, Mr. Henry's, for years and had a really devout following and she can sing almost anything. You know that kind of club experience is almost ungettable now—there are no clubs left to work in, or very few, and the conditions here are not conducive to club work, so there are very few people here who have the benefit of that kind of training: to work the drunks, and work the nice people, and work the bad people and be around in all kinds of situations, sing a folk song, sing a ballad or something, or a hit song. That kind of training is invaluable. People talk about her scope — she can sing anything and it comes out good and it shows up. That's only one of the reasons— another reason is that she has conservatory training and a master degree in music education and it's a unique combination of sensitivities.

"We'd heard of her before we signed her, but Les McCann was the one who really brought the point home. He just said 'Sign her, man!'. Well, Roland Kirk had mentioned her years back in a kind of very abstract way. He'd said 'Hey...there's a lady in Washington...'. That was about the extent of it! Les called up crazy one day. He said "She's the best singer I've ever heard in my life', so we were really happy to sign her. We're making a new album now."

How did Joel start off?

"As a jazz DJ in Philadelphia, making jazz records exclusively. But now I don't put labels on them. I hate labels-when we started out with Roberta everybody said 'Jazz Singer!' But I'd like to hear the new stuff I've done with Oscar Brown Jr. Most of the records we sell on Roland Kirk are in white college areas. It's really just music. Everytime I get involved in these sort of discussions I try to blow these labels. I also do a lot of things with Yusef Lateef and recently with David Newman. You know Fathead? We're making a new record with Fathead and Dr. John. So if they call Fathead jazz, and Dr. John Creole Rock, or Voodoo Rock, or Cajun Rock, or any of those nutty names they make up, well, what are they gonna call this record? 'Cos they both have basis in New Orleans, Texas and Louisiana, they're all into jazz, R & B, Delta Music, Bayou Music, so it'll be interesting to see what happens.

"You see the kids are picking up on a lot of things. There's nothing really happening right now, it's really dead. The Beatles left a very large shadow and nobody's been able to erase it yet, and we find that because the Beatles' sophisticated music is on a mass listening level, we find we're able to sell a lot more records that take a little more listening. Or maybe they don't take a little more listening anymore, because people's tastes have broadened over the past five or six years."

JOPLING



BUDDY MILES' BIRTHDAY

BUDDY MILES had a birthday party, his 24th. Link Wray whose name goes way back in rock and roll was there and so was Ginger Baker, who had just finished a series of drum battle concerts with Mr. Miles.



MILLIE JACKSON Velvet Voice

Millie Jackson left her home in Thomson, Georgia, when she was fifteen and headed north to seek her fortune. A little afraid of New York City, (Thomson had a population of 300), Millie settled in Newark in 1959 to begin a career in singing and modelling.

begin a career in singing and modelling.
"I modeled for awhile," she recalls, "but
soon all they wanted was cheesecake and I

wasn't ready for that. Anyway, I was more interested in singing."

So in 1961 Millie moved to Brooklyn. By this time her voice had become as developed and as beautiful as the rest of her, but being just seventeen, she was unable to get a cabaret license and, therefore, found it difficult to get jobs.

She worked regular jobs to support herself, all the while perfecting her voice. Millie is an adept pianist and would write songs and practice singing constantly. Then in 1964, club work became plentiful. She played "the chitlin' circuit" in clubs from the Zanzibar in Hoboken to The Palms in Harlem. She was also doing benefits at the Apollo and was steadily building a reputation as one of the best female soul singers around.

Once she had established herself on "the chitlin' circuit" she was booked on a tour with L. C. Cooke (Sam's brother). As well as doing her own act, she sang back-up for L. C. Later she would do the same for Little Richard and a few others, always adding glamor wherever she was.

Back in Brooklyn, Millie continued her club engagements which were becoming much more frequent.

"One club up in Harlem booked me every night just to sing Ben E. King's 'Don't Play That Song' and that's what I'd do. I'd get up, sing the song and that was it. The club owner liked the way I sang it and so did the patrons, I guess, so there I was singing it every night. After that I would go to wherever my other engagement was."

In 1969 she was signed to a major record company and produced one single, "A Little Bit of Something." The record didn't exactly bust the charts, but it was good recording experience for her and made her anxious to go back into a studio with the right people and the right song.

She met the right person in Don French, a producer/writer, and they became friends. The song came in "A Child of God", which they wrote together.

"It's a song I really believe in," says Millie.
"I guess it's a statement about people, but
it's mainly what I feel."

Millie signed with Spring Records, distributed by Polydor Incorporated, and the single was recorded recently in New York. It has been picked up by many R & B stations and is receiving considerable airplay across the country.

Millie's voice combines the soulfulness of James Brown and the sweetness Diana Ross originally possessed. Millie's favorite group, though, is Gladys Knight and the Pips, whom she had admired for years.

Today Millie still lives in Brooklyn and has just completed night school, earning a liberal arts diploma.

"When I left Thomson, I cut my education short, and I always promised myself and my family that I would finish up my schooling."

She plays a string of clubs now, and with the success of "A Child of God", she is prepared to go on a major tour. "I have a good band behind me. It's just four pieces, guitar, bass, drums and tenor, and they really wail."

Millie had no formal music or singing training. She was neither a member of church or school choirs, and in fact, didn't really start singing until she got to Newark.

"But when it hit me," she remarked, "it hit hard and I couldn't stop if I wanted to."

PRESS CONTACT: lloyd gelassen

JOSE FELICIANO American & Latin Music



JOSE FELICIANO 4 his parents were anti-American music.

Puerto Rican born guitarist singer Jose Feliciano, following a successful, seven performance, one-man concert appearance at the Palace Theater in New York, chatted about his career in music and the expanding role of Latin in today's market.

HP. Let's start at the beginning and how you first became interested in music.

F. Being born in Puerto Rico, it was only natural to be interested in music - on the island it's a part of everyone's life - and for me it was a question of developing my ability. While Latin was the thing for my parents and family, I wanted to take in music in all its forms, especially the sounds coming from America. It was difficult at first, with my parents anti - not anti-American — but anti American music, and only because they couldn't understand most of the English lyrics in the songs. Like I would sit and listen to the radio stations, broadcasting American music, and it really became a part of me.

HP. As much as Latin?

F. The same, I wanted to absorb both cultures and what each had to offer, while still retaining my Latin origin.

HP. What was your first instrument?

F. An accordion. I started to play the accordion when I was around five and later, at about nine, I took up the

HP. How about your first public per-

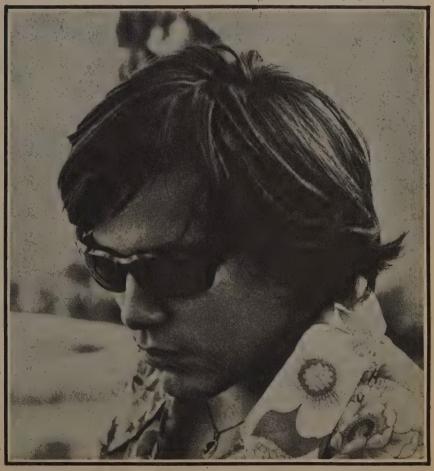
formance?

F. I was around nine or ten at the time and it was at the Teatro Puerto Rico in the Bronx. By then, we had been living in New York for a few years — it's funny — sometimes I can still hear the applause after that show.

HP. What kind of show did you do? F. I just sang some songs which I knew and I played the guitar.

HP. It seems ironic that someone as well known, as you are in the Latin

(continued on page 78)



FELICIANO - Latin sound can become big on the U.S. scene, he thinks.

ALIGE GOOPER



Pupil Power

You see, there's actually no point whatsoever to our act," confessed Alice Cooper.

"Neither is there a solution or conclusion to what we do in front of an audience. All we do is throw out these ideas and then let the people who are watching us interpret it as they see it and act accordingly.

"It's as straightforward as that."

With the second coming of rock in the mid 1960's there was a sticker cir-

culated for a short period stating, "We are the People your Parents Warned You About." Had it come a little later, it could have been conceived with Alice Cooper in mind.

In the eyes of middle class America Alice Cooper is regarded as a pervert and blatant purveyor of bad taste.

Declares Ms. Cooper: "Bad taste ... believe me, there's not such a thing nowadays as bad taste. How can anyone say that there's such a thing

when the top box office movies are 'A Clockwork Orange' and 'Straw Dogs'."

Cooper also realizes that as long as he continues (with snake, axe, make up, electric chair and songs about 'Dead Babies') to aggravate the paranoia among the Mothers of America, his rapidly escalating success is guaranteed.

"You know as well as I do, that today most people are only interested in



flagrant sex and violence ... to the point where it's becoming a pre-occupation. They just delight in witnessing a gory accident or sit glued to their television sets watching disaster, rape, war and murder," says Alice.

This is more ammunition for those who insist that Alice and Friends are wilfully intent on corrupting. Not since the early Presley or the present Jagger, has any one individual succeeded in alienating his elders

and, at the same time, win over a

large segment of the youth culture. Cooper sits back, bejewelled hand resting on leotarded knee and smile with satisfaction from beneath his heavily mascaraed eye-lids.

"I just love to scare people," says the mock bisexual bogey man. "From experience I know my parents were really scared of the Rolling Stones when they first came to America and appeared on television. It makes an act like us so much more personal for the kids when their parents openly hate us and show concern when the kids start to copy us by wearing eye make up."

Bill Haley's "Rock Around The Clock" as part of the soundtrack to the film, "The Blackboard Jungle," had an alarming and far reaching effect on the younger generation. Alice Cooper reckons that his big breakthrough will come with his single, "School's Out" among the militant Pupil Power Movement.

"Pupil Power is a great thing so long as it has some constructive purpose.

"I've noticed that kids today are a lot smarter than when I was a kid. Personally speaking I think that if a kid can take care of himself then he should be encouraged to do so. It makes him more of an individual ... it gives him more confidence and eventually makes that person far more self

assured

"The trouble is that kids in America are too spoon fed and that's wrong. In the long run that can prove very harmful.

"I'm not a real revolutionist. I'll leave that to other people but in all honesty I believe that school kids should be given a far better deal.

"I can remember getting kicked out of high school no less than eight times because my hair was just one inch longer than the school regulations stipulated, which was absolutely ludicrous. Believe me, I am in total sympathy with many of the kids in what they are forced to endure under the present educational system."

"Alice at the Palace" is the name of a Broadway show that's set to open at the Palace Theater, New York in October ... with Ms. Cooper as star.

Says Alice: It is my intention to progress into total environmental theater, where nobody can get away, for the simple reason that they are part of the concept. As far as the show is concerned we'll probably just do it for a week and then, depending on the reaction, either take it on tour or

sell it to a touring company.

"In the same way we are currently working on our first film, which, like our stage act, has no positive conclusion. It will incorporate both documentary snippets and pre arranged situations; to the point where it will be humorous in some parts and spinetingling in others.

"Probably you won't know what to make of it. But that's neat.

"Music is still very important to us and we have realized this. When we first started out people were not listening to what we were playing. All they did was look at us in one dimension.

"I suppose I have to concede that we are easier to look at than listen to

"But our act is designed to cause excitement and to baptize the audience in total energy. But even this can limit an audience's freedom.

"People have got to get into our music more than they have in the past and it appears from the success of our last album and single that this is what they are doing.

"I think the future direction or rock entertainment though, will be the





video tape. I'm quite certain it will take over from a lot of concerts. People are wising up - they want to be

entertained. They want to be involved.
"Who wants to go to a rock concert

and see three or maybe four groups just standing motionless churning out the same rubbish." □ ROY CARR

McCartney's Wings on Public view



PAUL McCARTNEY'S band, Wings, is currently going through a kind of critical wind tunnel on the continent to sharpen up its musical reflexes for tours in the U.K. and USA. And whatever critics so far may have had to say about the band, Denny Laine, one of its key members, is convinced that it is going to happen in a big way.

H.P.: Wings have now played a dozen or more public gigs. How do you feel about the group?

D.L.: Fantastic. I really feel great about it. As long as you can go out there and sweat, that's fine. But if you stand up there and you're bored by it all, then forget it. But this is a good band because nobody is going

to let it be a bad one. We're all concerned to put on a good show.

H.P.: Are you happy with the reception that the pop press gave the band in France?

D.L.: Yes. It was fair. The things they said about Linda were obviously going to come. And the things they said about the band not being on a par with the Beatles were fair. I mean, I'm not going to agree with them — but they were fair. The press seem to be playing it quite cool, which is nice for the band.

H.P.: You wouldn't say they'd been too kind?

D.L.: (laughing) No, they haven't been too kind at all! But they are

saying good things about certain songs, which is nice.

H.P.: Is it true, as Paul says, that you all dig Linda, even though she's the least experienced member of the group?

D.L.: Yeah, it's right. I like her as a person and I understand her quite a lot. As a matter of fact she reminds me of John Lennon in a way — just the way she feels about things. She's very truthful.

H.P.: But can she really contribute anything in the way that Lennon would in complementing Paul's talents?

D.L.: I think she is doing that now. Especially in the studio, because she is more relaxed than when we're playing in public. Now she's gradually getting used to playing on stage too — she's much more relaxed than when we first started to tour

Quality

H.P.: Do you think Paul is producing music of the same quality as when he was writing with Lennon?
D.L.: Well, look, I think he's producing some good songs—although as a band we haven't yet reached the rapport that the Beatles had, naturally. That's the idea of doing the European gigs. But I know that rapport is there—I've had tastes of it and it's just a question of developing it. We're very close to it.

H.P.: Are the members of the band temperamentally well adjusted?

D.L.: Yeah. Going through that Scotland thing and living up there in the wilds eating simply and working together has helped a lot. I think we're really getting good now. We had a few problems on the British university tour — at Leeds for example we got some stick from one of the promoters because we split and didn't go through with the concert. The students had been getting a bit 'busy' and the moment that happened we just wanted to

leave. So we came back and did the gig two days later. But it wasn't so good. On the whole, though, we finished up pretty happy about the response that we'd got. We are pretty happy with the band when we're up there in Scotland rehearsing — we see the highs and enjoy it. But of course you have to communicate that excitement to an audience. If you can't, it just gets boring.

H.P.: Do you find that because you and Paul are established 'names', a very high standard is expected of you?

D.L: Yeah. Yet none of us are any worse than we ever were. It's just that there's been a lot of time in between and when you haven't been playing to an audience you're not able to tell whether you're still any good or not. Nobody can have that kind of all - the - time confidence. But the minute you get out there on stage and do the first set — especially when it's a university where you really have to be together — then you know it's O.K.

H.P.: Are you bugged by the fact that people tend only to want to interview Paul and that he steals all the limelight?

D.L.: I don't mind myself. And I don't think you can call it stealing the limelight—he has it thrust upon him. And he always tries to bring us into the interviews. I think he'd like us to leap in and take a lot more of it off his shoulders. But I'm not all that keen about getting involved in chatting away all the time. I suppose it's a necessary thing and I don't say I don't enjoy it occasionally, but I don't like it in excess. And, Paul's certainly had it in excess.

Respect

H.P.: Do you think he'll ever live down his Beatle past?

D.L.: Definitely not. Of course he won't. He's always going to be someone people are going to respect because he was a Beatle — they have to respect him for the big, big things he did.

H.P.: But now he seems to want very much to be dis-associated from the Beatles?

D.L.: No, he doesn't. It's only for the sake of the new thing he's into, that's all. He doesn't really want to be disassociated from the Beatles. It may sound like that sometimes, but really deep down he's just as affectionate towards those blokes as he ever was. It's just that then it was the Beatles, now it's Wings. And he wants to make Wings happen.

H.P.: It seems, though, that he'd certainly like to break away from Apple?

D.L.: I don't know. Even there, I'm sure that deep down he must feel bad about it because he helped to build Apple. We went in there to mix 'Give Ireland Back To The Irish' and he looked around those studios and he must have been thinking, "Blimey, I helped build all this." He must feel bad that he can't go on being involved there.

H.P.: Does Paul talk much about the current Beatle situation?

D.L.: He did at first, just to explain what he was thinking and why he was like he was. But now he doesn't need to, and he's happy about that.

H.P.: How close do you think the Beatles came to going back on the road again after "Let It Be"?

D.L.: I should say not very close at all because Paul was trying to do with them what he is doing with us now and obviously none of us in Wings have the same hang-ups about going on the road that John, George and Ringo had. Paul was lucky in finding people who were ready to go on the road. There were times when I wouldn't have wanted to tour - just like the other Beatles in 1969. They didn't want to go but Paul did because he likes to have work all the time. As it happened I was ready to go on the road when Paul called me, and I know Henry McCullough was, too - so I told Paul about him, and that's the way it came about.

H.P.: Going back a few years, what happened after you split from the Moodies?

D.L.: I did a few different things and then went abroad for about a year just writing songs and playing a bit. I came back to England about three years ago and I joined the Air Force, which lasted about a year, then the Electric String Band, which also lasted about a year.

H.P.: When did you get the call from Paul?

D.L.: About a year ago. I was making my own solo album at the time — I'd just finished doing the rough mixing when Paul called me up. It was, like, fate. I somehow always believed that one day I'd be working

with someone I knew and really respected. That's the way the circle goes.

H.P.: What's happened to that solo album?

D.L.: Well it hasn't come out yet. I wrote all the songs for it and used the drummer and the bass player from the Stone The Crows and another guitar player. I hope it will be released. It's just a matter of finding the time to finish it off.

H.P.: Do you hope to contribute more to the Wings repertoire?

D.L.: Yeah, I've already got a song on the next album — "I Would Only Smile" — which is a kind of early Beatles thing. But there are problems as far as publishing are concerned. That is the only hang-up with Wings. We could be doing more things but we had to go at a certain pace because of certain management problems. You see, Allen Klein still owns Paul — though Paul's trying hard to get out of it. If he doesn't, he's technically tied up for another seven years. He's the worst off of the lot of us really.

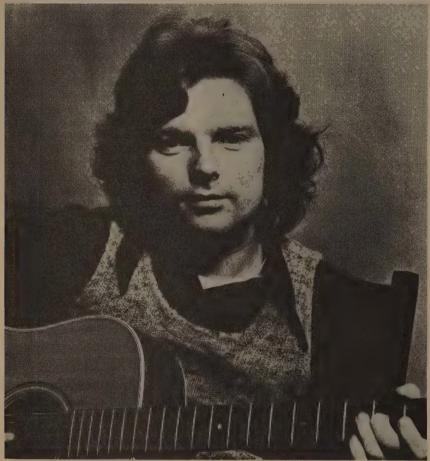
Money

H.P.: Do you think the current Wings tour is going to make money? D.L.: I don't know. I hope so. I mean we've all done the rich boy thing - Paul with the Beatles, me with the Moodies and Henry with Joe Cocker — even though some of us haven't been that rich! But we're doing this tour as a keen new band so we're not spending money madly. So far, every place we've played has been pretty full so I don't see why we shouldn't make money. We're not the kind of people who spend more than we make. I know that. In fact we're even talking of turning the thing into a kind of travelling circus a self-contained, self-supporting unit.

H.P.: Do you think Wings will get a really good response when the band makes full tours of Britain and America?

D.L.: Yeah, I think so. The next album is going to be really great as far as sounds are concerned. The first album was like the first gig — nice songs but it was just thrown together really. The next one will be much more carefully put together — all different moods — and we may even include some live cuts from this tour, because the band really is beginning to sound great now. □ MIKE HENNESSEY

VAN MORRISON Self Defense



VAN MORRISON - keeps his ideas bottled up in conversation, not in singing.

I'm afraid that the Van Morrison you know, may not be quite the same person as the one I envisage.

You see, there comes a time when most adolescents seek shelter toward some scapegoat, some escape — often through music — at the crucial ages between fourteen and eighteen.

And while my contemporaries on the West Coast were digging the Beatles and Dylan, my roots were firmly planted in the early Stones, Who, Kinks and Them. They called it the British Boom, whatever it was, it helped save my soul.

And believe me, I really did have to pick up the pieces after I discovered that Them were coming to my home town in late May 1966.

Here I was, just sixteen and Them

were coming to my town — Long Beach, California — to play a local greaser club.

The club's clientele predominantly stunk of cheap Ripple wine which would hopefully give them the courage to score that all-important back seat bounce. In other words, they were there for action—not music.

Anyway, the big night came and my two best friends and I were there early, hoping we'd pass for over eighteen to gain admittance, and ensure good seats.

So while most of the cats were feeding some chick those obvious and embarrassing lines, our tension was mounting as to whether the group would show up or not.

Suddenly, an awkward looking

middle-aged gent dressed up like a penguin stepped in front of the mike and announced: "And now, just what you've all been waiting for direct from England ... THEM."

The band was introduced by rollcall fashion. "Alan Henderson" and out strolled this seedy looking character wearing wrap-around shades and a bright red velvet jacket.

He was carrying his Burns Bison bass and quickly jammed in the jack and picking the steady two-note rhythm to "Baby Please Don't Go."

Then came drummer David Harvey, followed by guitarist Jim Armstrong, who was continually being mistaken for Peter Asher with his carrot-top Beatle haircut and horn-rimmed glasses. On jumped Ray Elliott who made his way to his Vox Continental organ, wearing a red and black striped school blazer and a double-billed Sherlock Holmes cap.

Finally, the line-up was completed by Van Morrison — the "tiny bundle of smouldering intensity" as someone once called him.

The band was pretty wrecked that night, but they played the songs we knew and loved. And they were so strange in appearance that even the cruisers bothered to look, which they rarely did.

Throughout the night, Morrison would pull the mike to his lips and incoherently mumble the words.

Most of the time, he sang with his eyes closed and a couple of times he'd reach to his pocket for a harmonica and then cram it into the microphone, a move which resulted in a form of audio-agitation rather than any musical contribution.

A few days after that gig, Them made their debut at Hollywood's Whiskey A Go Go. During their two week stint, they were supported by two local up-and-coming bands.

For the first week, Captain Beefheart and his Magic Band blew some raunchy blues-/rock (around the time of "Diddy Wah Diddy") and the second week saw the Doors making one of their earliest appearances.

I was there for about half of the

gigs during Them's stay. Morrison was constantly throwing the mike stands about.

One night, he stood on a Fender Reverb and motioned his arms up and down like a flying bird. He had his eyes closed, and apparently was oblivious to the fact that the amp was swaying back and forth, nearly throwing him to the ground. Somehow, he managed to make it off

The highlight of their residency came on the last night when Them and the Doors jammed together on a twenty minute version of "In The Midnight Hour" Van and Jim Morrison trading off verses, trying to out-do one another.

The line-up of Them was constantly changing. Van has often been quoted as saying that the only Them that meant anything to him was the original group back at the Maritime Hotel in Belfast.

But still, the various bands left behind two beautiful (now deleted) Decca albums, "The Angry Young Them" and "Them Again". There's also a Decca compilation in the "World Of" series which is quite good.

Morrison's been through an awful lot for a man of his age. Remember, he was only twenty in '65, the year Them made it.

Leaving Them in 1967 to pursue a solo career, Van split to New York to work with Bert Berns (who wrote and produced "Here Comes The Night") and Berns' Bang records, but remained disenchanted with the business side of music.

In his first solo hit, "Brown Eyed Girl" from the summer of '67, Van sang "It's so hard to find my way now that I'm all on my own."

And although it's meant to reflect a broken love affair, I can't help but think he was subconsciously voicing the difficulty of going it alone.

Bang released his first solo album, "Blowin' Your Mind" from a bunch of demo tapes that Morrison had cut for them. He was upset they were released without his approval, but to the layman, there's some good rhythm and blues in the

Van then shifted to the Warner Bros. stable and issued "Astral Weeks" in 1968.

"Underground" radio had just begun in the States, and the album proved a favorite in FM circles. Musically, it was a far cry from the rowdy rock and sweaty blues he had first become known for.



THEM - the group that started it all for Morrison.

"Astral Weeks" introduced an acoustic-oriented group of musicians with strong jazz overtones. The songs were still full of frustration and inner-turmoil.

It was "Moondance" his third solo venture, which awarded him wide acclaim and popularity. The band was electric and, for the first time, featured a horn section. In a nut shell, they were hot.

The rough edges were smoothed out of his voice and he sang more instead of shouting. The music ran the gamut of everything that ever influenced the man ... jazz, blues, gospel, rock, a dash of this and a dab of that. A lot of critics called it "the album of the year." But "Moondance" was so good, they were sure as heck not sticking their necks out.

Since then, all of Morrison's Warner albums, "His Band And The Street Choir", "Tupelo Honey" and "St. Dominic's Preview", his latest release, reviewed page 12, have followed the same basic musical formula as "Moondance."

This has caused my interest to wane, while the post - "Astral Weeks" Van Morrison freaks roll around in ecstacy over the more hippie-dippee stuff they can "relate"

Mind you, shades of the old Van Morrison do manage to emerge through songs like "Domino", "Wild Night" and "Listen to the lion"

But for the most part, the bomb that threatened to explode in his records has become a harmless virgo-gypsy whose (sound) quality is high, but content and depth are low.

I, personally, would like to hear more of the restless lion in Van Morrison and a lot of the delicate romanticisms and unimaginative contrivances.

During my recent return to California, I made a special trip to San Francisco to interview Morrison.

Actually, he lives in San Rafael, which is approximately ten miles north of the Golden Gate bridge. On the way to his house, you pass by the office of Caledonian Productions (Van's company), which is located in a neighborhood shopping center half a mile from where he lives. Van manages himself, as well as booking his own gigs.

Driving to his house, the small dirt roads present hair-pin turns without ample warning.

Past the front gate, there's a long up-hill walk along the driveway, until the perched mountain home becomes visible, and impressive. The house is completely secluded and surrounded on all sides by redwoods. He's lived there for the past year with his wife (Janet Planet) and their two kids.

Van was in the living room. His light brown hair is thinning and, though he had brushed it back, it was falling from the middle to below his ears on each side.

He wore sunglasses which allowed his eyes to wander freely and was curled up on a couch in a very stand-off-ish manner which prevailed throughout the interview.

His music may flow, but his ideas remain safely tucked away behind an invisible wall of self-defense.

After all this time of listening to his records and memorizing every word, after all those long years of adulation — I didn't even like the guy.

HOLLOWAY: What kind of records did you listen to early on?

MORRISON: New Orleans jazz; blues, country and western and folk — well it's called folk y'know stuff like Leadbelly and Sonny Terry and Brownie McGee, Hank Williams ... that kind of stuff. Then I picked up on Muddy Waters and Sonny Boy Williamson.

I think Leadbelly really inspired me to start playin' guitar and singin'. It came from that, and early rock and roll. I was about twelve or thirteen when I sang and played guitar.

And then I stopped playin' guitar and I just sang because I thought that was more important than playin' guitar.

Then I took up sax after that and I split it up half and half between sax and singin'. In the bands I was in, other people were singin' too.

When did you begin to write songs? I started writing because that's not what was happenin'. I mainly wrote boy/girl songs at first and some blues things.

I never really got a chance to write until after Them. I'd written before that — did a couple of numbers in various bands before that — but people weren't really into original material when I started. They were into copies of American r & b.

Were you ever in a showband?

At that time we did almost everything, like a Vegas type of thing. We also did r & b, which none of the other showbands or groups were doing.

People didn't really know what rhythm and blues was until much later when groups like the Beatles did "Twist and Shout" and the Stones came out doing Muddy Waters and Jimmy Reed numbers. Then all of a sudden everybody started to cop on.

But we were playin' long before that and everyone was saying "What is it? We can't relate to that kind of music."

I guess when people like the Stones and Yardbirds came along

and were commercial with it, all of a sudden they got into it.

When I was fourteen and fifteen, I used to play people Bo Diddley and Chuck Berry records and they just didn't know what it was. They'd say "What is it? It doesn't sound like rock and roll." All of a sudden, three or four years after that, Bo Diddley was the big "in" thing.

Where were you at around the time of "Blowin' Your Mind?" Your singing seems to reflect a lot of frustration.

I don't think that album really has anything to do with where I was at. An album is just an album. You do it when you're doin' an album and then after you do it, you're done.

It may reflect where you were at in one given period of time, but after you've done the album, it's over. My life can't revolve around an album.

I mean it's just an album. Any album is roughly forty minutes of music, but that doesn't mean that it continues to be something else. It's entertainment. It seems to me like "Astral Weeks" was an over-reaction to receiving complete artistic freedom.

The album is unlike anything you've recorded before or since.

It's just where it was, y'know. It's just what I wanted to do at that particular time, so I did it. There's a lot of stuff that I've never recorded that's totally far out. But I make albums primarily to sell em' and, if I get too far out, a lot of people can't relate to it.

There's a lot in between "Gloria", "Brown Eyed Girl" and "Astral Weeks". There's a lot of different things I do and I can't get them all on one album. If you just put on the tape machine and record six hours worth — who's going to put out six hours if it's not commercial?

There's really nothin' to talk about when you discuss that, because it's the difference between art and showbusiness.

Do you sacrifice your art for showbusiness, or is an album like "Moondance" another side to your musical spectrum?

That was just another side. I did sacrifice, but I don't think I'm going to sacrifice any more. I feel like I've been sacrificing all along to a certain extent. Some of the songs I put out as singles were much better live. Maybe they were like five minutes live, right? Well, on a

single it'd be something like three minutes. So that's a compromise.

It would have been better to put out the five minute version. It's just all this red tape that the record companies give you about three minute singles.

Are you becoming more comfortable with performing live?

My situation is: I don't dig performing in big halls where you can't feel the people. I think performing is a waste of time for me unless I can feel the people. And I've been to other people's concerts in enormous halls and you can't feel it. It's just hype.

It's like the kids are there to see a name or some kind of image that's been built up. They just see it and they don't feel it, unless they're right up front. So I like to perform in small places where I can feel like I'm enjoyin' it — rather than clockin in and out of work.

Any particular group of musicians you've enjoyed working with?

Yeah. The one with Colin Tilton and Jack Schroer on horns, Dahaud Shaar on drums, Jeff Labes on piano, John Klingberg on bass and John Platania on guitar. It was a really good combination.

In the early days, your voice sounded intense and frustrated and now it's more relaxed. Is that a personal reflection?

I think it must be. Yeah, it's gotta be.

What type of music do you listen to at home?

I listen to jazz, like Mose Allison and Gil Evans. I dig the Band's albums. I don't like heavy rock and roll though.

It doesn't turn me on. I don't like screaming guitars and stuff like that. I'd rather listen to Carl Perkins or Chuck Berry for rock and roll.

Do you plan to ever play England again?

At this stage in the game, I don't really know. But I'm not planning on any touring ... period.

I plan on playing gigs in the States, but not touring. When I tour, it's just a distraction from writing.

And I want to write mainly, but I can't do that on the road. It takes a lot of work to put it together.

For me, it takes a lot of rehearsals and planning. It might take up to six months of my time just to do one tour.

DANNY HOLLOWAY



ALLMAN BROTHERS - with Duane, doing what they do best, getting it together for a concert audience.

"First Person Present" 1972

Everybody in the Allman Brothers band still thinks and talks about the late Duane Allman in the first person present. The tragic motorbike accident several months ago robbed the band and rock music of one of this era's greatest guitarists.

But to his kin, Duane is still a member of the group that bears his

There is nothing macabre or sinister about the atmosphere that prevails. Simply the spirit of Brother Duane lives on every time the band takes the stage.

Although the band is still one of the big attractions in the U.S. the fact remains that the Allman Brothers band's musical identity hinged on the exciting and complementary guitar duets between Duane and Dick Betts, now the band's solitary guitarist.

Duane has gone. He has not been replaced. Betts stands alone.

"When Duane suddenly split from the band (that's how the Allman entourage refer to Duane's demise) we just didn't know what to do. It was decided to take about six months off to think things over. But after we played at Duane's funeral we found we were drifting back together again. Apparently we were all of the same mind. The best way to relieve the immense pain we felt deep inside was to get back together again as soon as possible and go out on the road," said Betts.

"We had agreed that we all wanted to stay together and keep the band going. Therefore the only way we could try to forget what had happened was to carry on as if nothing had happened."

Totally disregarding the rumors that Eric Clapton would bring the band up to strength, Betts talked about the future without Duane: "Like everyone else in the band I went through a lot of heavy changes and I don't know if I've nailed them all down yet. When we got back together I had to revert back to the way I played before I started with this band. When Duane was with the band he'd play something and I'd try to extend it. So when he split I had to put things to the fore a lot more than I originally did.

"Communication had always been our note. We didn't tread on each other's notes. Duane and I just used to listen to each other's licks and extend them as far as possible. It almost got to the point when Duane and I were thinking as one man and believe me that's a very nice thing to get yourself into.

Funnily enough it wasn't very hard for us to achieve because we always played well together.

The latest Allman Brothers double album, "Eat A Peach" (subtitled "Dedicated to a Brother") is a very important album in the growth of the band, according to Betts.

"I prefer recording live but of course there are many things you can do in the studio that you just can't do on stage. I like our live recordings because I feel them to be a musical statement of what the band is. Unfortunately there are far too many both inside and outside the music business who can't see the difference between live recordings and ones done in a studio.

"They are two entirely different trips. Take the Beatles' "Sgt. Pepper" album — you know they could never have done that album live but most people who've heard it think that was the Beatles.

. "At the moment we're concerned with keeping a strong concert thing going. Naturally if enough new material accumulates from it then we'll get an album together.

"But we're not forcing that particular issue. Duane's death is still a tragic loss for us but the band is still the AllmanBrothers Band and we still kick hard. It's what we do and we're still going to go ahead and keep doing it." DROY CARR



Nobody gets hated like the Grand Funk Railroad — and nobody gets loved like them. And very important as you'll see in a moment, nobody sells out at concerts and gets paid like them. It's just impossible to be neutral about them. Accused of being just a lot of irresponsible noise by those for whom music stopped with the breakup of the Beatles, they still somehow manage to be one of the strongest influences on teenagers today.

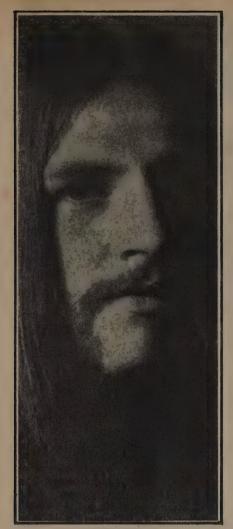
But love them or hate them, the Grand Funk has proved something very important. They are in no way irresponsible when it comes to the influence they or the money they rake in. In one move, which frankly involved a lot of work on their part, they have used their influence and money to squelch something which has been called "the most serious social problem of our times"—the fight against hard drugs and its consequences. And by doing so they have even endangered their own reputations among certain fans who love Grand Funk because they think it's just one more trip. But there are trips and there are trips ...

All three members of Funk — Mark

Farner, Don Brewer and Mel Schacher—have taken public stands against hard drugs. But this time they decided to stop talking about it—and do something. They took all the proceeds from two New York concerts and ABC-TV special and presented \$40,000 to Phoenix House, the leading drug-free treatment program. The donation was one of the ten largest contributions ever received by Phoenix House and the biggest ever donated by a rock group.

What's more, the group used the ABC airing to help bring the message and pur-

CRAND FUND DOTHER Thing By Mark Davis Schwartz To Wine Out Drugs



Mark Farner

pose of Phoenix House to the national public.

"In a way," a source close to the group told us, "it emphasized something they've been criticized for. Other musicians or critics are always pointing up the size of their gates as though it were a sin to make lots of money. But without the money, they couldn't have taken responsibility for other people the way they have with this move. It's very easy to say how much you'd give for this or that when you have nothing to give. But it's the guy who gets and then gives that really gets something done."

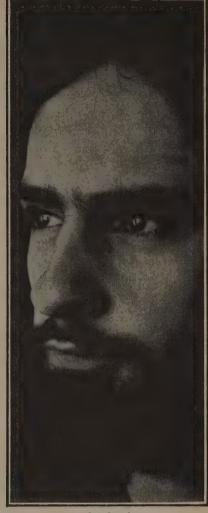
But Dr. Mitchell Rosenthal, Director of Phoenix House, felt there was lots more to it than simply the giving of money, as important as that may be.

"No one can reach young Americans better than the talented musicians whom they admire and whose work forms an integral part of the matrix of their culture. Hopefully, concerts and statements against hard drugs by groups such as Grand Funk Railroad, will have a positive effect on reversing the most serious social problem of our times."

The major portion of the Funk donation will go to support a very special study, by Dr. Carl Chambers, Director,







Mel Schacher

Division of Addiction Sciences, School of Medicine, University of Miami. Additional funds will go towards renovations of the fourteen residential centers run by Phoenix House.

But the donation has brought a strange kind of luck to Funk, itself. Their elpee, "Phoenix," has sold phenomenally.

On the other hand, they're still suffering over their long-time estrangement with Terry Knight, one-time manager and self-termed "inventor" of the group. The courts are still trying to decide whether Grand Funk belongs to Terry or to the boys themselves, and it looks like a decision will be a long time coming. Meanwhile, the group goes under the assumption that they belong to themselves whatever Terry may assume — and they say their music is getting better and better because of it, and the criticism is getting softer and softer. But just what the financial results of the world's most expensive divorce will be still remains to be

However, they all insist that this Phoenix House thing, which is terribly important to them, might never have happened under Terry's guidance. Not that he would object to such a project, but the Funk claims they never got much of

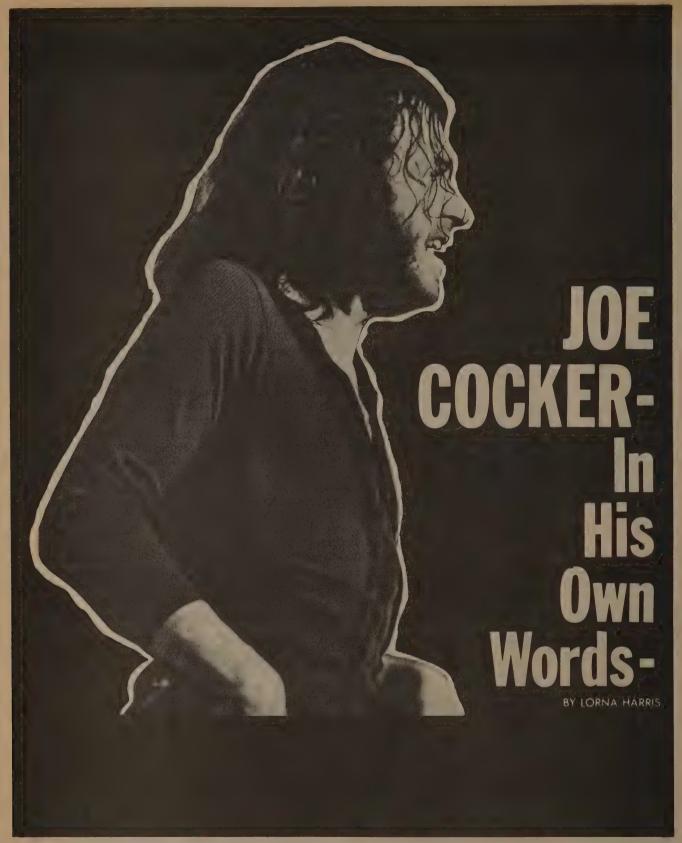
their personal licks in when he was around. He was so protective, they were allowed to say very little publicly, which, they claim, was all part of the bad press that still manages to haunt them from time to time. But now they are free to be human beings as well as musical moneymaking machines, and they can spend their time and their energy and their money wherever they think it's needed.

What's more, they feel that when one does make a personal statement — when you can feel free to say and do — it also effects the music in the same way. Suddenly that, too, becomes more of a personal statement, a commitment, and it becomes freer and better.

Grand Funk does believe that its music, its feelings, its commitments, influences and even monies are needed—and they've put it all where they think it's needed most. And they plan to go right on doing just that.

Not that all of their aims are quite so heavy. As Mark once put it, what they're after musically is "some fun and getting the audience off."

Well, they know how to do that just fine. And love 'em or hate 'em, the Grand Funk is putting their talent, influence and money where their mouths are.



"It was just that some people who had been interested withdrew their interest really, and the financial thing wheeled itself into a crazy situation that no-one could sort out. So I just thought I'd forget it. It was hard to forget, you know ... but I just let my mind drift too far away from music."

And this is how Joe Cocker, superstar in absentia, explains the head he'd been in, for almost the past two years of his life. This rather bleak period in his life began in May, 1970. He had just completed a grueling, but incredibly successful tour of The United States, with his group, Mad

Dogs And Englishmen. It had been formed in a period of two weeks, largely due to the help of Leon Russell, who offered his services as musician and organizer. The entourage included musicians, sound men, secretaries, roadies, managers, wives, lovers, assorted children, and various

pets. It totaled 43 people. One participant remembers: "Some nights there were 120 people along in that parade, and every one of them eating like it was going out of style."

After the tour was ended, Cocker found himself in worse financial shape than he had been in prior to the tour. The huge expenses for the group had absorbed all of the profits. At the same time, Joe broke his contract with his then manager, Dee Anthony. And when he signed with Nigel Thomas, Anthony brought suit ... resulting in a reported quarter of a million settlement.

"These things about affy-davits," says Joe, "it's enough to make you bleedin' nervous. When somebody's sayin', "You owe me a million dollars by December," you really can't think or create or work any songs out.

"The thing is if I or any musician drops out for a while, he doesn't stop things cooking, so from that point of view I though it was all right. But last year and the year before, things were very slow to come out ... not just me. All bands seemed to be having troubles getting their heads together, making albums with any depth."

"It came at exactly the right time, the new Cocker-Stainton Band. Because I was beginning to feel vaguely ill at ease. You know, the guilt feelings you get? I was always thinking for some future project or something, but you can think too long. I did that. I think."

The new band Joe refers to is composed of Cocker, pianist / guitarist Chris Stainton, Glenn Ross Campbell on steel, Conrad Isadore on drums and Neil Hubbard on guitar. The group also includes three ladies on back-up vocals: Lillian Harris, Jackie Harris, Amelia Fraser and Gloria Jones.

The group's recent tour of the States proved that Cocker had not lost his touch. His comeback was undoubtedly a success. Having been away from performing for such a long period of time did present problems at first.

"It's amazing. Like in a year you forget lots of things about the stage. I was tripping over everything. I found myself staring into spotlights and I just couldn't imagine why I was doing it, and I'm only just beginning to learn how to use a mike again.

"And you get so hoarse singing when you come back. I found myself singing all these weird notes that cascade all over the place. Notes I didn't really mean to sing at all. But what do you do? Cancel a show because you can't hit a certain note that night? I've sung with my voice in terrible shape some nights when I should've been resting up. But it's o.k. ... the band can take the strain those nights."

Discussing his apparent look of discipline and its effects on his music: "I have a tendency to want to start going out before we've established what we're doing with a song. For most people it seems to be very simple and



clean. But I tend to get carried away on what else you can do to a song before we've rooted it. It does take away from the strength of the song if you do it too soon - because simplicity is powerful."





This "simplicity" which Cocker refers to is something which he obviously has been striving to attain since the early years of his career. His fixation with the legendary Ray Charles, a master of simplicity, is one of the important factors in his musical make-up.

"One day, over the radio, I heard 'What'd I Say!' It just knocked me out ... the piano cryin' out, his voice, everything! It was all a sort of cosmic buzz. I thought this guy must be another Little Richard or something. So I rushed out and finally found a copy of his Yes, Indeed album. Every track just amazed me, and I soon became a complete Ray Charles fanatic."

And what about all those Cocker fanatics who've missed Joe? Cocker has gotten it together again. The band is doing well. He's sounding better than ever. Apparently the financial difficulties are being properly handled. So what now? Can he sustain it? Or will he freak once again?

He explains his attitude: "I like to get into things just as a now thing. People are always asking when the band's going to fold up, or whether I think we can hold together, but I never think of things like that. It could just go like that or some friction thing could cause changes, or it could stay together for years. It doesn't worry me, today matters.

"We'll just keep moving and, if things get crazy we'll call it a day. Otherwise we'll just keep adding dates and building tours and let the ideas come out. I was trying to look for a house, but I've not looked with much intensity. I live in hotels."

This seeming "instability" is in itself one of the major clues in Cocker's talent. Confinement and discipline would probably do nothing more than inhibit the work that he produces when he does feel inspired to produce. It would be a fair guess that those of us who wait for Joe Cocker had better enjoy him while we can. This "come-back" is not the first of his erratic career. And judging from his established patterns ... it won't be the last.

Strangely enough, his drop-out periods are not fruitless. Somehow these lethargic years, have enabled him to come back-stronger than ever. This has been true with many artists over the centuries. With Cocker, however, the situation seems to be

painful to him. He focuses on that issue, saying, "I daren't climb back into bed now ... it's like stepping into the past."

We sincerely wish him well. He's doing the best he can. And when he does it - it's better than most of what is available.



THE KINKS-



Mick Avory is an uncomplicated sort of guy. He likes a drink, a smoke and a laugh with his friends. He also likes his music.

Avory's been hitting the skins with the Kinks since they first assaulted our ears with the luscious coarseness of "You Really Got Me". Nearly a decade later, he still glides along with the flow. It's a good life.

In his spacious London flat, he chats about the band, Past, Present. Future. He doesn't get excited about anything; just takes his time and speaks his mind. And underlying it all there's a nice, dry sense of humor.

I ask him about the new Kinks album, "Everybody's In Show Biz -Everybody's A Star," the first time the band has tackled a double set. One record was recorded live in America earlier in the year; the other features studio material, the two tied together by an overall concept.

"The original idea was Ray's," Avory explains. "Basically, it's saying that we are all actors in one way or another. He wrote all the songs from that concept.

"I don't know when he first got the idea, but a lot of the material came from our last American tour. The album shows what it's like for a band in the States on the road.

'We did a film when we were over there and he noticed how people wanted to get in on it and do their own little party piece.

"You get so many freaks over there and they're all dressed up in silly clothes. I remember a party we had in L.A. They all came along and got in front of the camera and said a few words, making sure they didn't miss out. Most people are like that. Everyone wants to be a star.

"I think we got some quite interesting little snips on that film. Rather than go out there with a basic idea for a story, we decided to take shots at random of different people we met and situations we found ourselves in. It wasn't just about us.

"It was an interesting project,

America reeds Ideas

because you meet some amazina people when you're on tour. Especially over there. Everyone's trying to be noticed and get in on the act. Like I said, we started out with no set ideas. But it ended up being about the 'Star' thing. The album and film are along the same lines."

The album is released in early September, but it's not vet known if the film will be screened here. The end product will probably be a 45minute TV documentary. A couple of American companies are interested, but British stations have not yet been approached.

"Making the film was really a logical progression for us," says Avory. "It's a different angle. It's not that we want to be actors. It's not a big contrived effort, just natural shots taken on the road. At first I felt selfconscious when they were filming, but in the end I got used to it. We just did our normal things and it was just like a Candid Camera spying on us. It was interesting."

Getting back to the album, Avory says he's pleased with the way it's worked out. The live recordings at Carnegie Hall came off better than he thought they would. At one time the group's sound was notoriously bad on gigs, but the standard has risen dramatically in recent years.

"The three-man brass line-up has made a big difference. We go out as an eight-piece and we've got a much fuller sound. We were missing a lot before. Lots of Ray's songs had brass parts written in to them. You just couldn't capture the right feel without them.

"We play some numbers without the brass, then we give them their spot. I like working with a bigger band. I go out there and really enjoy it."

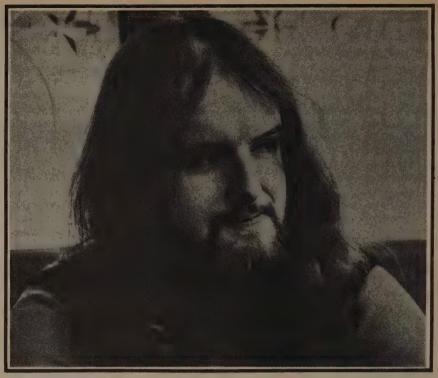
In those bad old days, when the Kinks were often blasted for the quality of their stage shows, did Avory feel all the criticism was justified? Was it fair comment?

"Well, when you go back that far, I don't think anyone was that great, to be quite honest. Just talking about drummers, which I know more about than anything else, I only knew a handful of good drummers at that time. But there's quite a few now. We've all gotten older and more experienced, so the standard is bound to rise.

"Groups have generally gotten better. We definitely have, and so have a lot of other people that are still going."

A lot of musicians have said that there's nothing better than a hard, long American tour to get a band's live sound together. Would Mick go along with that?

"Yes, it takes a few days to really get it on and, after that, you just get better. By the time you're half way through a tour, you're really on top form. You get tighter as a unit. This is



JOHN GOSLING

true of everyone. Plus, I suppose, you feel you're in a place where it's important to play good shows, so you try a bit harder."

How did he like playing big stadiums in the U.S.?

"I didn't," he replies simply. "So far, we've played a few. But we don't do that many. It's all down to your pulling power. If you can draw a crowd of 20,000 in one town, then you've got to do a stadium.

"Why I'm not keen on those gigs is that it's hard to get a decent sound. I'm not worried because I can't see the back wall. The size doesn't worry me. But the sound problem can be a real drag. You've gotta have a good sound to enjoy your gig."

America does seem to be feeding the Kinks with ideas and giving them the drive to keep pushing forward.

They were barred from touring there for several years and seemed to be cruising along in a straight line. But as soon as they were allowed to hit the States again, their career shifted gear and accelerated.

"Since we've been back, it's been a gradual process of getting back on the map. But I think we are achieving it. Every tour is better than the last. We've planned it carefully and it's working out.

"The audiences hadn't completely forgotten us since the old days. We made some impact early on, before the break. Luckily, there were certain fans who remembered us. So we had a little appreciation going for us, even on the first visit.

"Since then, we've been over several times and 'Lola' and 'Apeman' both made the charts. At the same time, those records strengthened us in this country too."

What's coming up in the way of British concerts?



JOHN DALTON



RAY DAVIES

"Well, we get back from the next American tour at the end of September. Then we might be doing a British tour in the Autumn. We've been thinking about doing a type of Music Hall show. It would revolve around a certain theme with songs to go with it. We could even make it a kind of musical play. There's various ideas floating around at the moment.

"Rather than just going out and do a gig just for the sake of it, we thought a Music Hall thing would be much more interesting, both for the audiences and us. We'd probably do it in conjunction with other musicians. It could work.

"This was one idea we had for 'Arthur' when we made that album. It
had a strong story and we could have
made it into a good musical play.
Then it was going to be made into a
television film, but that went over
their budget, so the whole thing just
faded out. It never really got off the
around."

Like other leading British outfits who have stood the test of time, the Kinks seem keen to explore new fields. They are always looking for ways of expanding their scope. Films. Theatre. Progression. After a while, it's no longer enough to just sit there and play.

"Lots of fields are opening up. If you can do something different as a unit, it makes life more interesting for everyone. We'd rather try new ideas than just carry on doing straight shows and making records."

The Kinks also take care of their

own business affairs now. They manage themselves and Ray has his own music publishing company. The band also have an excellent ally in Marion Rainford who runs their London office.

"Our studio is still being built," Avory tells me. "It should be finished in a couple of months. We hope to record all our stuff there and then go

on and get clients and make it into a nice business concern. We must get a good bar in there."

He says it's nice to be able to pursue all these projects as a unit. But how much of a dominant leader is Ray Davies? To an outsider, he seems to instigate most of the major moves. What is the relationship between him and the rest of the band?

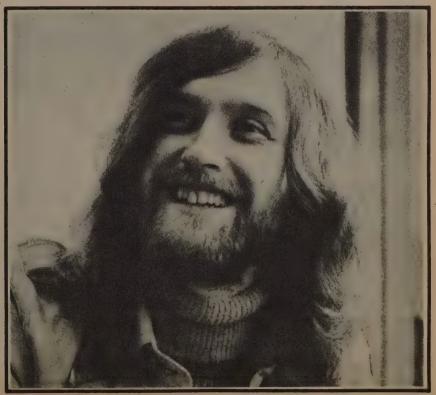
"Well, if Ray's got an idea he puts it forward to the rest of us. Then he's open to suggestions. If you have your say, he sometimes looks like he isn't listening. But he is and he reconsiders.

"Ray isn't completely dominating. But a lot of the ideas and concepts come from him because they are usually to do with his writing. Everyone understands that. He's so good at writing songs that it's silly for anyone to come out with an idea that's completely disconnected. You just have to contribute what you can."

So there's no resentment in the ranks?

"No, because we all respect his ability. If you can't come up with better ideas than Ray, then what he says goes. He thinks about the group a lot more than anyone else, anyway. As I say, he does all the writing.

"If he wants to do something he discusses it with all of us. But really you are discussing how you are gonna do it, rather than whether you're gonna do it."



DAVE DAVIES

STANDARD



"The Beatles had a standard to live up to," admits John Lennon, lighting up yet another four-inch link in an endless chain of battered cigarettes.

"And for that reason," he says, "when the Beatles went into the studio they had to stay in for at least six months. Today I just couldn't stand to be locked up in a studio for that length of time.'

Lennon's reason is as simple as it is short: "I don't want a standard to live up to."

This is perhaps easier said than done, because the fact remains: 'Once a Beatle always a Beatle'.

That's how most people insist on viewing Lennon, McCartney, Harrison and Starr, through forced tears of nostalgia — with the nasal harmonies of "Yeah, Yeah, Yeah" still echoing around the empty cavity that divides their ears.

Despite an enormous output of solo material from the four individuals — most from the prolific Lennons — the majority still refuse to accept that the Beatles no longer ex-

No one is more aware of the situation than Lennon. Even so the ex-Beatle isn't filled with bitter resentment. Quite the contrary.

"You know," he tells me that

muggy night in New York, "when the Beatles cartoons come on the TV every Sunday, I still get a kick outta watching them ... it's fine. It's just like leaving home — after that you automatically get on with your parents.'

I bring us back to the present and I ask: How much has Yoko influenced John, and how much has John influenced Yoko?

Lennon displays obvious pleasure at the subject.

"She changed my life completely. Not just physically ..." he pauses momentarily, trying to find the right words, "the only way that I can describe it is that Yoko was like an acid trip or the first time you got drunk.

"It was that big a change, and that's just about it. I can't really describe it to this day.'

I put it to them that an example would be appreciated and they both choose their new album "Sometime In New York City" as an illustration.

Again, John who leads off: "If you really wanna know Yoko writes all her own chords and music completely. If I can get in a riff or something, then I'm lucky.

"A lot of people don't know this but Yoko was classically trained from the age of four, and that as you know,

has its rewards and its disadvantages. in the same way of any training.

"It's always hard to hit upon specific details, but, for instance, the idea for a song like 'Imagine' came out of Yoko's influence regardless of what the format of that song was. Half the way I'm thinking, musically, philosophically and every other way is her influence both as a woman and as an artist.

"Her influence is so overwhelming that it was big enough not only for me to change my life with the Beatles but also my private life, which has nothing to do with how sexually attractive we are to each other."

For Lennon it's time for another cigarette, for Yoko a chance to offer her observations.

"Naturally, my life also changed. Mainly what we give each other is energy, because we're both energetic people and when we're in the company of other people who we might feel are less energetic, then we have to give more.

"For instance, if we're on stage and John is reading a song really good, and I have to come after him, then that means that I've really got to do

my very best.

"So then I do a screaming piece or something, and then John does a screaming piece after that, and then he has to stop me. That's precisely what was happening during our recent concert at Madison Square Garden. Many of our close friends noticed we were really sparking off each other."

John interjects with his own inter-

pretation:

"I mean, I got up from the piano in one number, and Jeezuss, it was like following an act or something. Phew, it was just the same as competing in the Olympics when you've really got to box your best. It was really weird."

Suddenly Lennon stops talking, leans over, and with a teasing growl roars into Yoko's right ear: "Go on luv, tell him how I influenced yer."

She laughs nervously, tries to ignore his request. "The thing is..."

But she can't complete the sentence as she breaks up in a fit of laughter.

"Alright," she concedes.

"That was the question, remember," says John in an effort to redirect her train of thought.

"O.K. then I'll answer it," a pause. "It's obvious, I think, that these days

my songs are all rock...'

"And what were they before?" intrudes Lennon, temporarily taking over the role of interviewer.

"Well I was mainly me doing my voice experiments," Yoko admits, turning towards her husband. "You know, screaming and all that, but then I got very interested in the rock beat because it is like the heart beat. It's very basic and a very healthy thing. Most music, other than rock, went away from that healthy direction and into perversion. That's the way I feel about it."

John: "Just virtuosity." Yoko: "Actually, I think the most obvious change has been on my side, which is that my musical style changed. Whereas John is virtually sticking to what he's always done. But I adopted rock.

Yoko's last four words prompt Lennon to enthuse: "Yeah ... Yeah" prior to proudly pointing out to his wife: "but I did that Cambridge thing with you. Now wasn't that an adap-

tation?"

Yoko, unperturbed: "Rock is a whole new field for me and I get inspired so much that I find that now a lot of songs are coming out of me. Also I think I was getting to a point where I didn't have too much competition. John was always with boys who were working together and therefore in direct competition. That was his situation. I was far more isolated.'

She pauses and Lennon takes over the conversation: "It just came to me for the two of us it was a question of mutual adjustment, with all the joys and pleasures of marriage on an artistic and musical level. However, it's not just the music, or our lifestyle, or where we're living. The whole change is happening in the space between us.

"Yoko coined a phrase ... 'Rock Square', and I was definitely in that box. I would never have admitted it while it was happening, but never-

theless it was going on.

"What happens is that you suddenly become exactly what you didn't like about other forms of music, be it jazz or classical or whatever, and you then have to admit that it should really be like this, or

"Now, when someone comes along and says 'no', it can be whatever you want it to be. That's a very big change to go through. But after you experience it then you loosen. You feel free to do whatever you want.'

The facts behind Lennon's candor reveal that at the dizziest heights of Beatlemania he often lost contact with reality.

"That happened many times, but

then a lot of other people go the same way. Just being, quote, 'A Star', or whatever it was that happened, made it a little more unreal. So perhaps the periods lasted just a little bit longer.

"Look, a working guy will get lost for a weekend, and forget who he is or dream that he's so-and-so in his car. Well, it was just the same with us.

"But instead of getting blotto for a weekend, we got blotto for two whole months, trying to forget whatever it was that everybody tries to forget all the time. Instead of worrying about who is gonna pay whatever it was we'd gone out and spent.

"I think that around the time of 'Help' I began to wonder what the heck was happening, because things were definitely starting to get very

weird by then.

"But then, I can only judge it by 'A Hard Day's Night'. At that time we still had one foot in the backyard.

With Marc Bolan today attempting to Xerox the same kind of hysteria amongst Britannia's children that John, Paul, George and Ringo patented a generation earlier, I further enquire if Lennon bleeds in sympathy for today's teenyboppers.

"I dunno," he says, "if I feel sorry for these people or not. But I do think about it. The first thing that strikes me is the things these stars say in the musical papers change so often. Yer know what I mean: like when they keep on saying 'We're the Greatest'. I mean, when I read about Dave Bowie rappin' with Marc Bolan, who is rappin' with Fred Astaire ... actually, it's a bit of a laugh when you're not doing it yourself.

'I imagine it's all down to the fact of the bigger you become, the more insecure you feel. I'd like to think that people could learn from the mistakes others have made. But they don't. It's like you can't tell anybody nothing,

ever.

"I can't learn from other people's mistakes. There's nobody I can think of, where he did that, and that's where he goofed. You can sing about it, because that's your own experience, but you can't expect anyone to think along the lines ... 'Oh, so they did that and that happened, so we won't do that'.

"You can't do it. It never works." The cigarettes have run out, so has the tape, and we've talked ourselves dry. I have a plane to catch at noon and the Lennons have a live TV show to rehearse.

New York City ... New York City ... Oue Pasa New York, Que Pasa John and Yoko? ROY CARR

LED ZEPPELIN



The roar of the crowd still rings loud and long in the ears of Led Zeppelin. Record success continues to turn them on but nothing stands against the motivation of this four man crew to get out and make music

Led's larynx, Robert Plant, particularly exudes an enthusiasm for his vocation: "Whenever possible I like to get out there with the kids. Only in that way can I get to know what the record buyers want. That's how I make up my mind — from what the public wants when it makes up its mind.

"For me the most successful concert is the one when everyone is up on their feet, smiling, yelling and getting into the music. Personally I don't like things too straight laced. The idea of people just sitting down and getting turned on without showing any sign of response — it's just too melodramatic."

Like the rest of Zeppelin, Plant laughs at rumors, persistent ones, that each and every album or concert is their farewell, although some of the stories he naturally finds irritating.

"The fact is, we don't flog Zep to

death. Just like John Lennon says, 'If you're on the road too long, it becomes painful.' "

Plant further echoes drummer John Bonham in pointing out that Zeppelin have set their own pace — one which allows them sufficient freedom and creativity. The band, with discretion, faces the public (either as a recording act or in concert) when they feel they have something new and exciting to offer.

He told me: "Speaking for myself, I've always got the motivation to work but like the rest of the band I don't want to charge around the country every night. What's the point?

"We only tour and bring out an album when we want to. But most people realize that we're always popping up all over the world to do concerts. Whenever possible we always return to those places."

Plant is proud of Zeppelin's past

"We were even the first group to present non rock side features like circus acts — at Wembley in London — although the pigs didn't quite get it on!" A certain amount of controversy has always raged over Zeppelin, ranging from them being described as the definitive all-electric rock band to the manifestation of Jimmy Page's personal ego trip.

Plant wrapped up these charges: "A lot of people draw their conclusions without seeing enough of the band."

Led Zeppelin's fourth album, for the first time, revealed the full spectrum of their collective talents and Plant commented: "Music is very much like a kaleidoscope and I feel that this particular album was just a case of us just stretching out. It was a very natural development for us. I like people to lay down the truth — no rubbish. That's what the feather in the circle was all about (referring to one of the four rune symbols used instead of the album title.)

"A lot of the track on that album came from various moods where we just got together and started to contribute to various basic ideas."

Much success of the fourth Zeppelin album can be attributed to Plant's maturity, both as singer and writer. He said: "In the case of one song, 'Battle of Evermore' I had

Lay Down The Truth





been reading a book on the Scottish wars immediately before. It was really more of a playlet rather than a song and after I wrote the lyric I realized I needed a completely different voice, as well as my own.
"So I asked Sandy Denny along to sing on that track.

"I found it very satisfying to sing with someone who has a completely

different style to my own. While I sang about the events of the song, Sandy answered back as if she was the pulse of the people in the battlements. Sandy was the town crier

— urging the people to lay down their weapons.

"Another of my songs, 'Stairway to Heaven' was the result of an evening when Jimmy and I just sat down in front of the fire. We came up with a song which was later developed by the rest of the band in the studio."

Much of Zeppelin's appeal has been by virtue of their ability to produce material hanging on instant riffs ... developed to great lengths on "Black Dog," which, to the annoyance of their plagiarists, includes instrumental passages that are almost impossible to copy.

"They're really attuned to all those time skips," said Plant ('They' being the rest of the band), "These things aren't intentional, just little whims which we'll no doubt expand on the next album. When they're doing these kind of time skip riffs, Jimmy John and Bonzo suddenly come up with something like the passage on 'Black Dog'; play it, fall about all over the floor for 10 minutes in fits of laughter; play it again, burst into laughter, then preserve it on tape.

"It's as simple as that!"

Attempts have been made by Led Zeppelin to cut a live album — the last one was during a tour of Japan — but Plant told me the sound balance was just as bad as a bootleg album. □ROY CARR





films and boogie

RINGO & T. REX



MARC BOLAN has a fan. His name is *Ringo Starr*, the former Beatle.

Ringo wears a badge with a likeness of Mr. Bolan and the name of Mr. Bolan and T. Rex's new album, "The Slider,"

Being a former Beatle and having some experience in the world of music allows Mr. Starr to translate his enthusiasm for Mr. Bolan into practical terms.

He's made a film, "Born To Boogie" which is a documentary of Bolan and Rex in action and giving proof positive that the Bolan phenom. is the biggest thing in England since. . .well, since the Beatles, according to some.

Mr. Starr noticed that. He was





filming a big concert of T. Rex's in London and was out there in front of the stage doing his director bit quite happily.

And nobody noticed him.

Mr. Starr can also get his wife

Maureen into the act. That's her with the T. Rex T Shirt.

The color shot—T. Rex in action with Marc Bolan in full crouch and glitter ...□



Black Oak Arkansas, busy creating the community of Heaven, Ark., within some 1,300 acres the rock music group now owns in the Ozarks, has announced plans to share a part of the area with the public.

The group has purchased an additional acre in Heaven for this purpose.

The acre presently is being subdivided into square-inch parcels and these parcels will be presented free, upon request, to everyone who applies, according to Black Oak Arkansas manager Butch Stone.

BLACK OAK ARKANSAS -Heaven

Current plans call for formal dedication ceremonies at the site in late October, with participants to include Arkansas Governor Dale Bumpers.

Stone said every applicant will receive a special grant deed testifying to possession. While the public will share ownership, he said, Black Oak Arkansas will continue to assume responsibility for taxes, land improvements and other contingencies.

An acre divides into 6-million square-inch parcels, but the group is prepared to acquire and sub-divide an additional acre if requests exceed availability, Stone noted.

"It's our way of saying thank you to all the people who buy our records and come to see us in concerts and, in fact, made it possible for Black Oak Arkansas to realize its dream of building our own Heaven in the Ozarks." he said.

Stone explained that the sixmember group has been regularly investing its earnings in the Ozark area. Some homes presently are under construction there, with others to follow.

The Black Oak Arkansas master plan calls for the town of Heaven to be fully-functioning by mid-1973. Group members and their employees expect to settle there and live off the land.



The Ozark mountain selected is the third largest in the State of Arkansas. It is located about 15 miles north of Dogpatch, in Boone County.

The members of Black Oak Arkansas formed their band about eight years ago, naming it after their hometown (population 204). They are Jim Dandy, Dirty Daugherty,

Burley Jett, Goober Grin Knight, Richochet Reynolds and Tommy Aldridge.

Details concerning the free land project are being coordinated at their offices in Beverly Hills, Calif.: Black Oak Arkansas, Inc., 260 South Beverly Drive, Suite 206, Beverly Hills 90212.





REPAIRS — a group Oldham found in Connecticut and signed with Rare Earth and Progressive Wing of Motown Records.

Andrew Oldham's Story

Andrew Oldham is a musical giant - behind or in front of the scene, depending upon where you stand.

In the early '60's, after having spent many months hustling around the south of France, he started in fashion, working in various capacities from 'tea-boy' to

ROLLING STONES TO MOTOWN



ANDREW OLDHAM — back in the early days of the British rock revolution he was a publicist. One of his favorite tricks at that time, if things were moving quickly enough for one of his clients during a concert, was to squeal in a high falsetto, imitating girls dying of ecstasy for the artist on stage. Those days, these things mattered....

window-dresser, and publicrelations man for the likes of Mary Quant and Hardy Amies.

By 1962, the birth period of the British pop revolution, he had graduated into pop music-public relations for the Beatles, Billy J. Kramer, Gerry and the Pacemakers, Chris Montez, Brian Hyland, Jet Harris, Sam Cooke, Little Richard and Phil Spector.

In 1963 he discovered, managed, and produced a group called the Rolling Stones, establishing himself, as one London journalist called him, "the all-time hustler and enfant terrible of the music business.

Immediate Records was formed by Oldham and Tony Calder in 1965. It became the first British record company to break away from and succeed beyond the rigid formula monopolized by the four majors: E.M.I., Decca, Phillips and Pye. By 1967 Immediate had as big a share of the European market as the majors, having chalked up hits with the McCoys, Small Faces, Amen Corner, the Nice, Chris Farlowe, Fleetwood Mac, John Mayall, Humble Pie, and many others.

In 1967 he helped organize, with Lou Adler and John Phillips, the Monterey Pop Festival, the event of the decade that brought to America the Who, Jimi Hendrix, and Janis Joplin.

In late '67 Oldham and the Stones parted comapny. He then returned to England, and along with Sean Kenny staged the West End production of "Gulliver's Travels." At the end of 1969 Immediate Records went into voluntary liquidation to the tune of a mere \$900,000. 1971 found him leaving England for the quiet exile of Connecticut, and joining Motown's progressive label, Rare Earth, as producer, with an act from Connecticut - Repairs - and an English writer, Kubie.

As the topics of the break-up with the Stones and the liquidation of Immediate Records have always been touchy subjects with the elusive Oldham - this is naturally where we began.

Hit Parader: When did you start with the Rolling Stones, and what happened to cause your break with them?

Oldham: In 1963 I was a publicist for Brian Epstein and his acts: the Beatles, Billy J. Kramer, and the rest of his clan; plus visiting Americans such as Little Richard, Phil Spector, and Sam Cooke. An English journalist — Peter Jones—told me, over a drink in a pub, of a R'n B group called the Rolling Stones. We met and hit it off, together and with the public.

Hit Parader: Why?

Oldham: We were in basically the same situation, and felt the same enthusiasm, but lacked experience, which, as strange as it may seem, was a good bed for a relationship. When we recorded our first hit, "Come On," none of us had ever been in a studio "proper" before. We just put the song down and it sounded right. The engineer even had to tell us we had to mix it. Also we all felt the same distrust and wariness for the establishment in the music business, even though we compromised in some ways to crash the T.V. and radio monopolies, and to get hits with our first records.

Hit Parader: When did Mick and Keith start writing?

Oldham: By the time we came out from the 'Not Fade Away' session the song was more theirs than anyone. else's, so it was just a natural progression.

Hit Parader: What about Glyn Johns?

Oldham: What about him? Oh ... that piece in Hit Parader - Johns is just a very talented engineer who has yet to come to terms with his role and his ego. Underneath that freaky appearance he is as much of a conformist as the changing of the guard. Certain parts of your relationships with acts, whether as producer, manager, engineer or anything, should remain the prerogative of the act to speak about, and not the prerogative of the background man - such as Glyn Johns.

Hit Parader: What about your split with the Stones?

Oldham: The same applies, but as the Stones have broken the ground with their version of the split, I will only say that the strain of success, time and money, and our ages took its toll, and my interest drained. Basically I am a song man, meaning that a song has to stand up for me in a dressing room, motel or airplane, or else I don't want to cut it. The Stones, due to their personnel and drug problems, were coming into the studio without discipline, without songs, and only track ideas, and I got bored. I could have continued, but as our financial house had been set in order by Allen Klein. and the debris like Eric Easton (a former co-manager) had been gotten rid of, and with the success of Immediate Records - 1 left.

Hit Parader: Do you regret it?

Oldham: Professionally no, personally yes, as I often miss the closeness I had with the group, particularly Charlie, whose talents cover much more ground than that of a drummer.

Hit Parader: What about Immediate?

Oldham: Immediate Records was formed to prove that the fate of the British record industry need not remain in the hands of the stagnant companies that controlled the market. The hassles I had with Decca, getting them to do it our way with the Stones, Marianne Faithfull and the other acts were unbelievable, considering the way the financial cake was divided between Decca and the artist. They were unnecessary. So we thoughtlet's just use the only aspects of the company we need - manufacture and distribution - hence Immediate Records. We found the talent, and produced, published, and promoted all the acts ourselves, with our distribution (first Phillips, then E.M.I.) just getting the records pressed, into the vans, and into the shops. We took our acts all over Europe in a kind of pre-Mad Dog thing, so we didn't need to rely on how some 55year old German company man was feeling in order to sell records, because we were there. The only area we failed in was the U.S. (except for the Small Faces' "Itchycoo Park"), where we were distributed by CBS, who mismanaged our distribution into the ground (as they did with Lou Adler's Ode label e.g. New Design, and as they still seem to be doing with their custom labels).

Hit Parader: Why with all this success did *Immediate* go into liquidation?



ANDREW OLDHAM '72 in company with Art Garfunkel and Clive Davis who is the man in the middle and who is president of CBS Records.

Oldham: Bad business administration. If Allen Klein had been managing the business aspect of Immediate it would still be functioning. My main function as Immediate's head was a catalyst. Promotion, mixing (both in the studio and out), but eventually I got bored. My point had been proved: independent record companies were nothing new, but we set the system for the British record industry as it now works.

Hit Parader: What happened with Immediate in the States?

Oldham: Here Immediate is only sleeping. A&M are releasing through Immediate two Humble Pie albums, and there is still a stockpile of other acts' material, which will be released at a time mutually beneficial to the acts and Immediate.

Hit Parader: How did you become associated with Motown?

Oldham:Barney Ales, then vicepresident of the company, was working to break into areas Motown had not covered. Motown's intentions were good, but their men in the field could not tell the difference between a Gladys Knight record and a record I would produce - and they had no idea how to market my product. Hence their only breakthrough has been with a glorified bubble-gum group, "Rare Earth." My own act, "Repairs," are at this point, unfortunately, above their understanding and imagination, vis a vis promotion and selling.

Hit Parader: You sound disenchanted with Motown.
Oldham: I am, though in their new field Motown is still in an embryonic

stage, so it could get better.

Hit Parader: How did you find Repairs?

Oldham: I was in Westport to see some French film and there was this six-piece group playing at a free concert opposite the cinema - six pieces, four vocalists, multiinstrumental, all of it unique. It was a nice day and I really didn't want to see the film anyway, so I heard them and they did some good songs, some I knew, some I didn't which turned out to be their own. It's the way it always happens. A journalist tells you over a drink about the Stones, you get fed up with the British record establishment and form a record company in one hour on a Saturday afternoon, bump into Marianne Faithfull at a party and have a hit or two, decide against a French movie and find Repairs ...

Hit Parader: What are you working on now?

Oldham: Mainly Repairs. Their first album has only been released in the U.S., due to the fact that Motown was not ready for such an act. They are very talented and unique, and their second album should be their beginning, or else Immediate (ortoday's equivalent of it) may have to get out of bed.

Hit Parader: You sound disenchanted with the record business. Oldham: No more than I was ten years ago. That's the challenge. There's always the same problems under different disguises and the same rewards and dissatisfactions. And like life there's always the divorce court and a new marriage. It's not a 9 to 5 job and that's the fun of it. Anybody, such as me, who has been able to turn a hobby into a career, has nothing to complain about.







DAVID CASSIDY



PARTRIDGE FAMILY

FAMILY



FAMILY— started in funky rock and roll.

At about the same time each year a certain faction celebrate a miserable illusion. In no uncertain terms they proclaim the death of Family. Which, ironically enough, stimulates the band to a new height of determination. Usually these harassments heat up when things are quiet—which is a plausible explanation from Family's manager. But Roger Chapman is realistic. "There aren't many people who want to see us get on, really."

Then with ill-concealed satis-

Then with ill-concealed satisfaction he continues: "Then we bring out another album, another single, and kick 'em. That's all we want to do, we just want to keep shooting them."

His expressive frankness is characteristic, as he's protecting what he stands for. Against all putdowns, the band's spirit strengthens, and there's nothing like shooting one up; proving the cynics wrong.

"Right," says Chapman, "that's really what it's all about. That drives us on more than anything. We don't want everyone to say 'they're great; they're good,' it's not that. We're not a bad band, we're a good band. You have to say, 'I hate

their music, but they're a good band anyway.' People who don't say that are the people who get me. They really do me in. And they're the ones I want to kick.

"'Cause I know I can stand on the stage and I can kick them any night. I suppose that's really what a lot of it is, virtually. It's good for us, it spurs us on. You think 'you fink, I'll get you the next time'.

"We get certain gigs where someone really needles us. It's like we fall into each other, the five of us. There's nothing said or anything. Some of the best gigs have been like that...that's what we work for."

Now with a new single "Burlesque," and album "Bandstand" on the way, and a nine week American tour with Elton John coming up, I think we can safely say Family are more alive than dead. In fact they still deserve the definition once paid to them by a writer—that they're a great rock-and-roll soul band.

"Us?" queried Chapman last week as we sat in a car park by the rehearsal room where new man Jim Cregan and the others were working out. "Really?" He asked slightly astonished, and wondering

if I was sending them up.

"I can believe that. . .in a way," he said finally, after some thought. "We started in funky rock and roll, in local bands, and they're our basic influences. Whatever turned you on to music is going to stay with you. Like for me all the old rock and roll people were the first ones to turn me on to music. So I'm never going to forget that, no matter what I'm into now.

"I've gone a lot further in my appreciation of music—listening to classical and jazz and different things—and that's just from singing in front of a band and listening to records. Not from reading or having lessons. So, the rock's bound to be there.

"And soul? Well, soul's a very basic thing as well. We were all well into soul six or seven years ago. We used to play a lot of it — and blues.

"It's just they're very heavy influences. I don't know what else is going to influence us. When you think of rock. . . it's like an epic thing that happened in music. The same as jazz, in its way. Soul as well. Like you can really identify.

"Until another basic form arrives

no defined lines

the other influences will stay."

So the United Artists T-shirt Chapman was wearing with "Rock And Roll Is Here To Stay" printed across it, along with a picture of Fats Domino, meant more than a piece of cloth. He strained his neck and jerked the shirt out to look at the design.

"Oh Fats," he oozed. "Everybody forgets him. Well, not everybody forgets him, that's wrong. In the sudden spate of the rock and roll revival, nobody seems to bring him up. But he was as good as

anybody."

Family epitomize a band who play with feeling. That's what they're about, and because of that new man Cregan was not chosen only for his musicianship but because of his character facade. Chapman's theory of 'no two players being the same, no two personalities being the same' is hitting it on the head. Selection of personnel is not based on a pat format.

"We're not after that, y'see....We're into really getting down and digging each other, and really digging some good sounds. We're not trying to make a format for

anything.

"I think that's why nobody's ever sure of us or what we're going to do — basically because we don't know that ourselves. We just wait until it happens, and when it does, we do it. So we have no defined lines of music, or any of that baloney. We just want to play and make a total sound.

"Personality has got a lot to do with it, musically. Jim's going to come in and he's going to have different ideas. He'll come in and say 'oh, I was listening to so-and-so last night', and start laying some of his trips on you. And you do the same for him."

You've probably noticed that it's the bass players who leave Family. Hearing John Wetton on "Bandstand" it's obvious he wasn't restricted in his style. He works tastefully and fully.

Chapman explains when asked about this: "It's just circumstances. Each have wanted to work in a

different musical form. No hassles, and there's an essential feeling of not being bonded."

Simply Rick Grech had been offered a part in Blind Faith; Willie Weider was into session work; and Wetton was faced with an opening into the Fripp group.

The changes "bother you for about half an hour," Chapman claims. "Then you blank it out and think, what've we got to do then?

"That's the way we tend to look at it now—not to worry about it, because it's not really worth worrying about. It's probably all for the best anyway. People go because they want to go; that's cool. That's the way we like to work. If any of us want to go we just leave and don't hang anybody up."

The "Bandstand" album is more than recorded document to illustrate Family good vibes. It's importance is far deeper and involved.

TYA's Alvin Lee, who heard a couple of tracks in the studio, came to the decision, according to Rob Townsend, that it was much like their first set, "Music In A Doll's House."

That's an opinion easily understandable, because he heard the cuts with the 22-man string section arranged by Del Newman (Cat Stevens' arranger). It's been an unfamiliar sound since way back on "Entertainment."

Chapman comments: "We stopped using strings then because we wanted to see if we could do an album on our own. We'd used a lot of people with strings and brass, and we really felt we should do an album all by ourselves, and see what we could do."

The atmosphere of the new set is more relaxed than the others, yet still achieving the perfection in sound.

The relaxation has caused the band to drift along more. Roger regards that as "another aspect."

"We wanted to see what it sounded like laid back," he continued. "You can arrange like we do, but still lay it back a bit.

"As you say, we're blowing nicely lately. "We're doing some

nice, laid back blows. And that's what I like about the album."

Though Family's melodies have always been strong and recurrent, now they seem to be more straightforward—and not embellished so much with free-improvisation.

United Artists, Family's American outlet, reckon this album will make the band in America. That would be a break-through, because Stateside has proved difficult. Not because of audiences, but business hassles.

Conspiratorially, Chapman lowered his voice. "We couldn't get a gig there for years — we got the complete elbow actually. I think we've rubbed a few agents up the wrong way."

Perhaps they've been smoothed down now, because the forthcoming tour is, Chapman informs, a "monster." "Last time I saw a gig list like it, it made me turn professional."

Naturally it's a hectic schedule. It could be "either a great great success or a great flop." And Family, a little shaky about doing only 40 minute sets, hope for the first.

"Everybody wants to be a success," Chapman informs. "We want to be a success."

"We've got no hype behind us. If we're going to make it, we're going to make it on our own, now after all this time. So if we make it we'll be well pleased, because it'll mean we've made it on our terms, which really we've done in England and Europe anyway.

"I think we have a lot to offer them. Musically, I think we'll turn a lot of people on. The people can't be all that different to those we turn on here and in Europe. In America it's just that we haven't had the opportunity to really lay it down to them.

"Now we've certainly one opportunity."

The band has all the drive, the rock and roll and soul to do it.

"Occasionally we have the lapses when we get a bit down, but mostly it's always there. That's why we're working. Y'see, not dying."

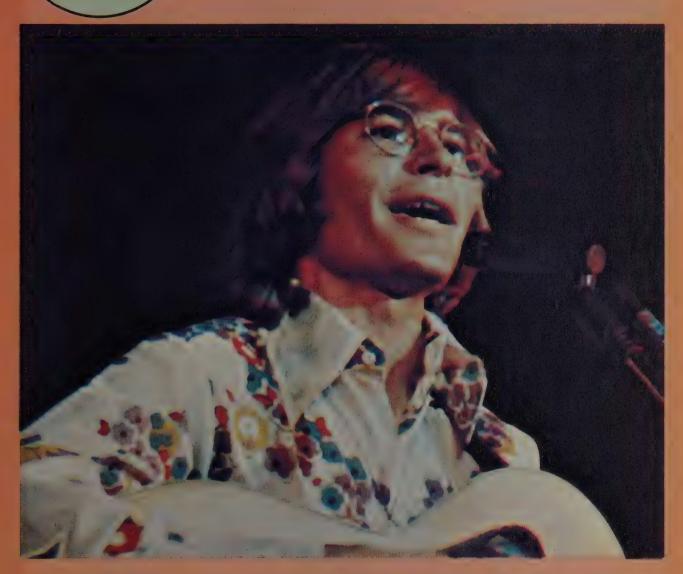
TONY STEWART



BLOOD, SWEAT AND TEARS Reborn

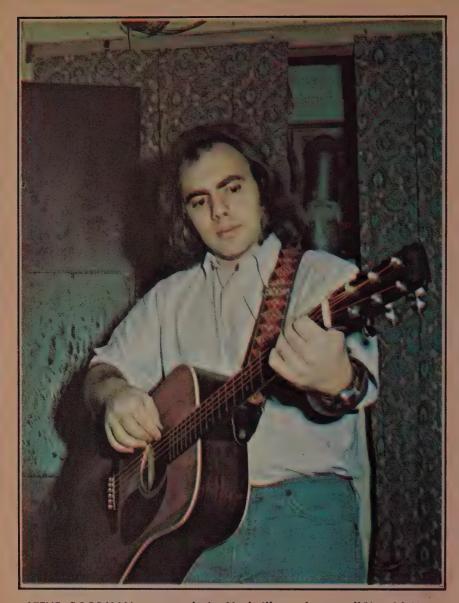
again and there's a definite statement from Blood Sweat and Tears' Steve Katz that they "aren't going to play ANY of those old things." Blood Sweat and Tears restarted and went off on a major tour of Europe to get things tightened up on their rock, their blues, their jazz and their boogie. ..then it's back to try and recapture their crown as the band that started all the jazz-rock surge.

COUNTIFY WESTCHAME



JOHN DENVER — a singer who has crossed over between contemporary folk and pop is into country. He's known for "Country Roads" and "Leavin' On A Jet Plane."

Country-rock and folk-pop are reverberating from the airwaves and over the boob tube. "The Beverly Hillbillies" is being syndicated—I think, for its first recycling season. "Hee-Haw" continues to haunt us with its musical whimseys and bucolic inanities—if you can't move the dial fast enough. ("Hee-Haw" puts out sharp country music, but flat countrified puns—all ham, and not enough grits.) "Johnny Mann's Stand Up and Cheer" is back again in prime time, as is "The Golddiggers," a meaty, beaty, big and bouncy bundle of plastic joyboys and golden girls ready and willing to cajole and carol America's virtues-in-song to America's flag-waving, blue-collar workers and hardhats—or to anyone who will buy their flowers.



STEVE GOODMAN — records in Nashville and wrote "City Of New Orleans" for Arlo Guthrie (and recorded it himself).

"The Johnny Cash Show" has left the screen after a successful run and a couple of TV soundtrack albums, and Cash is now raking in the residual fees from his American Oil Company television commercials. He has also been doing radio commercials, including one public service spot. (Judy Collins has also recently done a public service spot, as have other folk, pop, and country artists.) The latest Johnny Cash album, "AMERICA," (Columbia) is "A 200-year salute in story and song"-and includes everything from "The Gettysburg Address" to "The Battle of New Orleans." Behind Cash is his regular backup trio, The Tennessee Three, plus a squadron of able musicians, including the ubiquitous Norman Blake on rhythm guitar, gut string, and banjo. Charlie McCoy is harping on Cash, too.

Both Norman Blake and Charlie McCoy are extremely Nashville studio musicians. Blake has played numerous country and rock sessions, including albums with Bob Dylan and David Bromberg (himself no mean country-folk-rock picker who shows up on a lot of real fine albums-including Dylan's "Nashville Skyline" with Blake, and featuring a liner poem by Johnny Cash). Blake frequently tours with John Hartford, who also does session work, when he's not writing songs or cutting his own albums. Charlie McCov has played on five Dylan albums since 1965, his first achievement with Dylan being the arrangement and guitar picking on "Desolation Row" in the "Highway 61 Revisited" album. McCoy came up to New York especially to record that number.

Charlie McCoy is a name to be reckoned with. He was part of the infamous and highly influential Nashville recording group, Area Code 615. He played harp and bass on both 615 albums, still available on Polydor, but fast becoming collector's items. McCoy has recorded two albums of his own, instrumental covers of rock, pop, and country songs, on Monument (distributed by CBS). The albums stress his harmonica stylings rather than his various other instrumental talents. A harp instrumental, "Harpoon Man," is included on his first album. This song was an underground favorite, recognized as a superb showing by musicians in the know.

The album that might have instigated the progressive country movement may well have been "Gene Clark/Collector's Series: Early L. A. Sessions," a recently remixed version of "Gene Clark with the Gosdin Brothers' originally released early in 1967 (Columbia). This album probably the major trend-setter for the introduction of country-influenced folk-cum-rock. Released the same week as the Byrds' first album without Gene Clark. "Younger Than Yesterday," Clark's album understandably got lost in the commercial shuffle. It recently has been staging a marked comeback, as critics have been offered a second chance to discover it's worth, and it has been receiving FM airplay.

Columbia reissued Clark's album when the market seemed to merit it. Columbia's David Swaney, in his liner notes for the album, states some of his company's reasons for reissuing it: "Both artistically and commercially, the combination of musical styles and personalities it represented probably makes better sense to most of us in 1972, thanks to the Byrds, the Lovin' Spoonful, Buffalo Springfield, the Grateful Dead, Merle Haggard, Johnny Cash, Bob Dylan and the others. Because of those who've made lots of money playing it for rock audiences, country and western and country-rock are not the 'alien' forms they were in 1966." (Gene Clark is an ex-Christy Minstrel, was a member of the Byrds-during which he wrote most of their best material-other than, of course, the Dylan numbers. He also was a founding member of the Dillard-Clark Expedition.

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You're So Vain.....

YOU'RE SO VAIN

(As recorded by Carly Simon)

CARLY SIMON

You walked into the party like you were walking onto a yacht
Your hat strategically dipped below one eye

Your scarf it was apricot
You had one eye in the mirror as you
watched yourself gavotte

And all the girls dreamed that they'd be your partner They'd be your partner, and.....

You're so vain, you probably think this song is about you

You're so vain, I'll bet you think this song is about you
Don't you? don't you?

You had me several years ago when I
was still quite naive
Well you said that we made such a
pretty pair
And that you would never leave

But you gave away the things you loved and one of them was me
I had some dreams, they were clouds in my coffee

Clouds in my coffee, and ... (Repeat chorus).

Well I hear you went up to Saratoga and your horse naturally won Then you flew your Lear jet up to Nova Scotia

To see the total eclipse of the sun Well you're where you should be all the time and when you're not you're with some underworld spy or the wife of a close friend

Wife of a close friend, and.... (Repeat chorus).

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IT NEVER RAINS IN SOUTHERN CALIFORNIA

(As recorded by Albert Hammond)

ALBERT HAMMOND MIKE HAZELWOOD

Got on board a westbound seven-forty-

Didn't think before deciding what to do All that talk of opportunities TV breaks and movies rang true sure rang true.

Seems it never rains in southern Califor-

Seems I've often heard that kind of talk before

It never rains in California but girl don't they warn ya' it pours, man it pours Out of work I'm out a' my head Out of self respect, I'm out a' bread I'm under loved, I'm underfed I wanna go home
It never rains in Southern California.

Will you tell the folks back home
I nearly made it
Had offers but don't know which one to

Please don't tell them how you found

Don't tell them how you found me Give me a break, give me a break (Repeat chorus).

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I AM WOMAN

(As recorded by Helen Reddy)

HELEN REDDY R. BURTON

I am woman hear me roar In numbers too big to ignore And I know`too much to go back to pretend

Cause I've heard it all before And I've been down there on the floor No one's ever gonna keep me down again

Oh yes, I am wise
But it's wisdom born of pain
Yes I paid the price but look how much I
gained

If I have to I can do anything I am strong, I am invincible I am woman

You can bend but never break me
Cause it only serves to make me more
determined to achieve my final goal
And I come back even stronger
Not a novice any longer
Cause you've deepened the conviction
in my soul

I am woman watch me grow
See me standing toe to toe
As I spread my loving arms across the
land

But I'm still an embryo with a long long way to go

Until I make my brother understand Oh warrian I am woman I am woman.

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GOOD TIME CHARLIE'S GOT THE BLUES

(As recorded by Danny O'Keefe)

DANNY O'KEEFE

Everybody's gone away
Said they're movin' to L.A.
There's not a soul I know around
Everybody's leavin' town.

Some caught a freight, some caught a plane

Find the sunshine, leave the rain
They said this town'll waste your time
I guess they're right, it's wastin' mine.
Some gotta win, some gotta lose
Good time Charlie's got the blues

Good time Charlie's got the blues
Y'know my heart keeps tellin' me
You're not a kid at thirty-three
Y'play around y'lose your wife
Y'play too long y'lose your life
I got my pills t'ease the pain
Can't fine a thing t'ease the rain
I'd love t'try and settle down
But everybody's leavin' town
Some gotta win, some gotta lose
Good time Charlie's got the blues.

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THE CISCO KID

(As recorded by War)

SYLVESTER ALLEN
HAROLD R. BROWN
MORRIS DICKERSON
LEROY "LONNIE" JORDAN
CHARLES W. MILLER
LEE OSKAR
HOWARD SCOTT

Cisco Kid was a friend of mine He drink whiskey, Pancho drinkin' wine We met down on the border Rio Grande We eat the salted peanuts out the can The outlaws had us pinned down at the

The Cisco came in blastin' drinkin' port Ah ya ya ya ya ya.

We rode the sunset horse made of steel
We chase the Gringo rustlers thru the
Field

Cisco Kid was a friend of mine Cisco Kid was a friend of mine Cisco Kid was a friend of mine.

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NO MORE MISTER NICE GUY

(As recorded by Alice Cooper)

M. BRUCE A. COOPER

I used to be such a sweet, sweet thing
till they got a hold of me
I opened doors for little old ladies, I
helped the blind to see
I got no friends, 'cause they read the
papers
They can't be seen with me, and I'm
gettin' shot down and
I'm, I'm feelin' mean
No more mister nice guy
No more mister clean
No more mister nice guy
They say he's sick and obscene.

I got no friends 'cause they read the papers They can't be seen with me, and I'm gettin' shot down and I'm, I'm feelin' mean No more mister nice guy No more mister clean No more mister nice guy They say he's sick and obscene.

My dog bit me on the leg today; my cat clawed my eyes

My mom's been thrown out of the society circle my dad has to hide

I went to church incognito; when everybody rose

The Reverend Smith, he recognized me and punched me in the nose

He said no more mister nice guy

No more mister clean

No more mister nice guy

papers
They can't be seen with me, and I'm
gettin' shot down and
I'm, I'm feelin' mean
No more mister nice guy.

They say he's sick and obscene

I got no friends, 'cause they read the

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I'M JUST A SINGER (In A Rock & Roll Band)

(As recorded by the Moody Blues)

JOHN LODGE

I'm just a wandering on the face of this
earth
Meeting so many people who are tryin'
to be free

An while I'm travelin' I hear so many words

Language barriers broken, now we've found the key

And if you want the wind of change to blow about you And you're the only person to know

Don't tell me, I'm just a singer in a rock and roll band.

A thousand pictures can be drawn from one word
Only who is the artist we gotta agree

A thousand miles can lead so many ways

Just to know who is driving what a help it would be

So if you want this world of yours to turn about you

And you can see exactly what to do Please tell me I'm just a singer in a rock and roll band.

Music is the traveler crossing the world Meeting so many people bridging the seas

How can we understand riots by the people for the people who are only destroying themselves

And when you see a frightened person is frightened by the people who are scorching this earth, scorching this earth We're just the singers in a rock and roll band.

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CITY OF NEW ORLEANS

(As recorded by Arlo Guthrie)

STEVE GOODMAN

Ridin' on the city of New Orleans
Illinois Central Monday morning rail
Fifteen cars and fifteen restless riders
Three conductors and twenty-five sacks
of mail

All out on a southbound odyssey
The train pulls out of Kankakee
Rolls past the houses, farms and fields
Passin' towns that have no name and
freightyards full of old black men
And the graveyards of rusted
automobiles singing.

Good morning America how are you?
Don't you know me, I'm your native son
I'm the train they call the city of New
Orleans

And I'll be dealin' cards to the old men in the club car

Penny a point and no one's keepin' score
Pass the paper bag that holds the bottle
You can feel the wheels grumblin'
'neath the floor

The sons of Pullman porters
And the sons of engineers
Ride their father's magic carpet made of

And mothers with their babes asleep are rockin' to the gentle beat The rhythm of the rails is all they dream.

Nighttime on the city of New Orleans Changin' cars in Memphis, Tennessee Halfway home, and we'll be there by morning

Through the Mississippi darkness rollin'
to the sea

But all the towns and people seem to fade into a bad dream

The steel rail hasn't heard the news
The conductor sings his song again it
passengers will please refrain
This train's got the disappearin'

This train's got the disappearin' railroad blues.

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BABY DON'T GET HOOKED ON ME

(As recorded by Mac Davis)

MAC DAVIS

Girl you've got that look in your eye And it's starting to worry me I ain't ready for no family ties Nobody going to hurry me Just keep it friendly girl Cause I don't want to leave Don't start clinging to me girl Cause I can't breathe Baby, baby don't get hooked on me Baby, baby don't get hooked on me

Baby, baby don't get hooked on me.

Girl you hot blooded woman child And it's warm where you're touching

But I can tell by your trembling smile Just seeing way too much in me Girl don't let your life get tangled up with mine Cause I'll just leave you I can't take no clinging vine.

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Cause I'll just use you then I'll set you I IN HEAVEN THERE IS NO BEER

(As recorded by Clean Living)

RALPH SIEGEL **ERNEST NEUBACH**

In Heaven there is no beer That's why we drink it here And when we're gone from here Well, our friends will be drinking all the beer.

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FREDDIE'S DEAD

(As recorded by C. Mayfield) C. MAYFIELD

Hey hey lord lord Freddie's dead that's what I said Let the man rap a plan Said he's send him home But his hope was a rope But he should have known It's hard to understand there was love in this man

I'm sure all would agree that his misery was his woman and things things Freddie's dead

That's what I said Freddie's on the corner now

If you want to be a junky Wow remember Freddie's dead.

All I want is some piece of mind with a little love I'm trying to find this Could be such a beautiful world with a wonderful girl I need a woman child

Don't wanna be like Freddy now Cause Freddie's dead If you don't try you're gonna die Why can't we brothers protect one another

No one's serious and it makes me **furious**

Don't be misled just think of Fred Everybody's misused him, ripped him off

Hey hey uh huh Freddie's dead that's what I said Let the man rap a plan said he's send him home But his hope was a rope But he should have known Everybody misused him, ripped him off

and abused him

Another junky plan

Pushing dope for the man Terrible blow but that's how it go Freddie's dead that's what I said

All I want is some piece of mind with a little love I'm trying to find this Could be such a beautiful world with a wonderful girl I need a woman child

Don't wanna be like Freddy now Cause Freddie's dead If you don't try you're gonna die Why can't we brothers protect one another

No one's serious and it makes me furious

Don't be misled just think of Fred Everybody's misused him, ripped him

We're all built up with progress But sometimes I must confess We can deal with rockets and trains But reality what does it mean Ain't nothin' Said Freddie's dead.

All I want is some piece of mind with a little love I'm trying to find this Could be such a beautiful world with a wonderful girl I need a woman child

Don't wanna be like Freddy now Cause Freddie's dead if you don't try you're gonna die Why can't we brothers protect one another No one's serious and it makes me

furious

Don't be misled just think of Fred Everybody's misused him, ripped him off,

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(If Loving You Is Wrong) I DON'T WANT TO DO

(As recorded by Luther Ingram)

HOMER BANKS R. JACKSON CARL HAMPTON

If loving you is wrong I don't want to do right

If being right means being without you Then I'd rather live a wronaful life Mama and daddy say it's a shame And it's a down right disgrace But as long as I've got you by my side I don't care what the people say My friends try to tell me there's no future

In loving a married man Now I can't see you when I want I'm gonna see you when I can Because if loving you is wrong I don't want to do right Because if loving you is wrong I don't want to do right.

Am I wrong to fall so deeply in love with you

Knowing you have a wife and three little kids

Who solely depend on you And am I wrong to hunger for the gentleness of your touch

Don't you have someone else at home who needs it just as much

And am I wrong to give my love to a married man

And am I wrong for trying to hold on to the best thing I've ever had."

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PEOPLE MAKE THE WORLD **GO ROUND**

(As recorded by the Stylistics)

THOMAS BELL LINDA CREED

Trashmen didn't get my trash Know why because they want more pay Buses on strike want a raise in fare So they can help polute the air But that's what makes the world go round

The ups and downs a carousel Changing people's heads around Go underground young man People make the world go round.

Wall Street's losing dough on every share

They're blaming it on longer hair Fat men smoking in their easy chair On a big cigar without a care (Repeat chorus).

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(As recorded by Elton John)

ELTON JOHN BERNIE TAUPIN

When I look back boy I must have been green

Boppin' in the country fishin' in the

Lookin' for an answer tryin' to find a

Until I saw your city lights honey I was blind

> They say get back honky cat Better get back to the woods.

Well I quit those days and my red neck ways

Oh change is gonna do me good You better get back honky cat Livin' in the city ain't a-where it's at It's like tryin' to find gold in a silver mine

from, a bottle of wine.

magazines

New Orleans

And all the folks back home well they said I was a fool

golden rule

They said stay at home boy You gotta tend the farm Livin' in the city boy

But how can you stay when your heart

(Repeat chorus).

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HONKY CAT

And the oo oo oo wa

It's like tryin' to drink whisky from,

Well I read some books and I read some

About those high class ladies down in

They said oh believe in the Lord is the

Is gonna break your heart

How can you stop when your feet say go

YOU DON'T MESS AROUND WITH JIM

(As recorded by Jim Croce)

JIM CROCE

Uptown got its hustlers The bowery got its bums Forty Second Street got big Jim Walker Forty Second Street got big Jim Walker He a pool shootin' son of a aun Yeah he big and dumb as a man can come

But he stronger than a country hoss And when the bad folks all got together at night

You know they all call big Jim boss just because they say you don't tug on a superman's cape

You don't spit into the wind You don't pull the mask off the old lone ranger

And you don't mess around with Jim.

Well out a South Alabama come a country boy

He said I'm lookin' for a man named Jim I am a pool shootin' boy, my name is Willie McCoy

But down home they call me Sim Yeah I'm lookin' for the king of Forty Second Street

He drive an old drop-top Cadillas last week he took all my money.

He drive an old drop-top Cadillac last week he took all my money And it may sound funny but I come to get my money back

And everybody say Jack don't you know that you don't (Repeat chorus).

Well a hush fell over the pool room Jimmy come boppin' in off the street And when the cuttin' were done The only part that wasn't bloody was the soles of the big man's for

Yeah he were cut in'bout a hundred places And he were shot in a couple must And you better believe they

different kind of story when a kind hit the floor

Now they say you don't tug on postman's cape

You don't spit into the wind You don't pull the mask off the old lone

And you don't mess around with shim.

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YOUR MAMA DON'T DANCE

(As recorded by Ken Loggins & Jim Messina)

> K. LOGGINS J. MESSINA

Your mama don't dance and your daddy don't rock and roll

Your mama don't dance and your daddy don't rock and roll

When evening rolls around and it's time to go to town, where do you go, to rock and roll

The old folks say that you gotta end your date by ten

If you're out on a date and you bring her home late it's a sin Just ain't no excusin', know you're

gonna lose and never win say it again And it's all because your mama don't dance and your daddy don't rock and

Your mama don't dance and your daddy don't rock and roll

When evening rolls ground and it's time to go to town, where do you go, to rock and roll.

Pulled into a drive-in, find a place to park

You hop into the back seat where you know it's nice and dark

Just about to move in, thinkin' it's a breeze

There's a light in your eye and then a guy says

Pull the car long hair Louise, you're comin' with me to call the police

And it's all because your mama don't dance and your daddy don't rock and roll

Your mama don't dance and your daddy don't rock and roll

When evening rolls around it's time to go to town, where do you go, to rock and

Where do you go, to rock and roll Where do you go, to rock and roll.

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DANIEL

(As recorded by Elton John) **ELTON JOHN & BERNIE TAUPIN**

Daniel is traveling tonight on a plane I can see the red tail lights heading for Spain

Oh and I can see Daniel waving goodbye

God it looks like Daniel must be the clouds in my eyes.

They say Spain is pretty 'though I've never been

Well Daniel says it's the best place he's ever seen

Oh and he sould know he's been there enough Lord I miss Daniel

Oh I miss him so much.

Oh Daniel my brother you are older than me

Do you still feel the pain of the scars That won't heal your eyes have died But you see more than I Daniel you're a star In the face of the sky.

Daniel is traveling tonight on a plane I can see the red tail lights heading for Spain

bye

God it looks like Daniel must be the clouds in my eyes

Oh God it looks like Daniel must be the clouds in my eyes.

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Oh and I can see Daniel waving good-

And ain't it wondrous the way she does

WALK ON WATER

(As recorded by Neil Diamond)

NEIL DIAMOND

Walk on water ain't it like her

She leads the children

Ain't it right, ain't it right ain't it right.

Gives love and loves it Ain't it right, ain't it right, ain't it right.

> Light delight, we got mornin' Mornin' makes another day Glory sight, got de dawnin' Lordy light the night away Hunh, hunh, hunh, hunh Hey she walks on water Ain't it like her

She leads the children ain't it right Ain't it right, ain't it right.

Ain't it right, ain't it right, ain't it right.

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MY LOVE

(As recorded by Wings)

PAUL McCARTNEY LINDA McCARTNEY

And when I go away I know my heart can stay with my love It's understood, it's in the hands of my love

> And my love does it good Wo wo wo wo wo wo wo My love does it good.

And when the cupboard's bare I'll still find something there with my love It's understood everywhere was my

love And my love does it good Wo wo wo wo wo wo My love does it good.

My love oh wo my love Only my love holds the other key to me oh

My love oh, my love Only my love does it good to me.

Wo wo wo wo wo my love does it good

Don't ever ask me why I never say goodbye to my love It's understood everywhere was my love

And my love does it good Wo wo wo wo wo wo wo My love does it good My love oh wo my love Only my love does it good to me wo.

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YOU OUGHT TO BE WITH ME

(As recorded by Al Green)

AL GREEN WILLIE MITCHELL **AL JACKSON**

Sit right down and talk to me About how you ought to be, you ought to be with me You ought to be with me.

Thinking about what people do Talking about how I love you Thinking there's nothing to what they

You gonna be with me anyway. They don't want to see us do All of the things we want to You ought to be with me Youought to be with me.

You don't have to waste my time If you want to be a friend of mine Who can leave me now and walk away And turn your back for another day.

You ought to be the kinda girl That can brighten this old world And it's hard to see that you and me can't be together happily.

I tried to realize you being with some other guy I don't know the reason why

You ought to be with me until I die. ©Copyright 1972 by Jec Publishing Co.

THEY LONG TO BE CLOSE TO YOU

(As recorded by Jerry Butler)

HAL DAVID **BURT BACHARACH**

Why do birds suddenly appear Everytime you are near Just like me, they long to be close to you

Why do stars fall down from the sky Everytime you walk by Just like me they long to be close to you. On the day that you were born the angels got together

And decided to create a dream come

So they sprinkled moon dust in your hair of gold

And starlight in your eyes of blue That is why all the guys in town follow you all around Just like me, they long to be close to you.

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SLIPPIN' INTO DARKNESS

(As recorded by War)

SYLVESTER ALLEN HAROLD R. BROWN MORRIS DICKERSON LEROY "LONNIE" JORDAN **CHARLES W. MILLER** LEE OSKAR **HOWARD SCOTT**

I was slippin' into darkness when they took my friend away I was slippin' into darkness when they took, when they took my friend away You know he loved to drink good whiskey Oh while laughing at the moon.

Slippin' into darkness Takes my mind beyond the trees

I was slippin' into darkness Takes my mind beyond the trees Well, I talked to my brothers Oh who never said their names.

Slippin' into darkness All my troubles though I choose I was slippin' into darkness All my troubles though I choose I got a wife and a baby Oh now my love has gained its fame.

Slippin' into darkness When I heard my mother say I was slippin' into darkness When I heard my mother say You been slippin' into darkness Oh pretty soon you're gonna pay.

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STIR IT UP

(As recorded by Johnny Nash)

BOB MARLEY

Let's stir it up Little darling stir it up Little darling stir it up Little darling it's been a long, long time Since I got you on my mind And now you are here It's so clear Let's see what we can do Only just me and you Let's stir it up Little darling stir it up Little darling stir it up Little darling I'll push the wood Blaze the fire, satisfy your heart's desire I'll stir it yeah Every minute yeah Ah you got to do honey Keep it, stir it up little darling.

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THE GUITAR MAN

(As recorded by Bread)

DAVID GATES

Who draws the crowd and plays so loud Baby it's the guitar man Who's gonna steal the show You know baby it's the guitar man He can make you love He can make you cry He will bring you down then he'll get you high Somethin' keeps him goin' Miles and miles a day to find another place to play.

Night after night who treats you right Baby it's the guitar man Who's on the radio, you go listen to the guitar man

Then he comes to town and you see his face and you think you might like to take his place

Somethin' keeps him driftin' miles and miles away

Searchin' for the songs to play.

Then you listen to the music and you like to sing along

You want to get the meaning out of each and every song

Then you find yourself a message and some words to call your own and take them home.

Then the lights begin to flicker and the sound is getting dim

The voice begins to falter and the crowds are getting thin

But he never seems to notice he's just got to find another place to play anyway.

He can make you love, he can get you high

He will bring you down, then he'll make you cry

Somethin' keeps him movin' But no one seems to know What it is that makes him go.

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PLAY ME

(As recorded by Neil Diamond)

NEIL DIAMOND

She was morning and I was night time I one day woke up to find her lyin' beside my bed I softly said "come take me"

For I been lonely in need of someone As though I'd done someone wrong somewhere

But I don't know where

I don't know where you come you are the sun

I am the moon you are the words, I am the tune, play me.

Song she sang to me song she brang to

Words that rang in me, rhyme that sprang from me

Warmed the night, and what was right became me.

You are the sun, I am the moon You are the words, I am the tune, play me

And so it was that I came to travel upon a road that was thorned and narrow Another place, another grace, would save me

(Repeat chorus).

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GO ALL THE WAY

(As recorded by Raspberries)

ERIC CARMEN

I never knew how complete love could be till she kissed me

And said baby please go all the way It feels so right being with you here tonight

Please go all the way just hold me close don't ever let me go.

I couldn't say what I wanted to say Till she whispered "I love you so" Before her love I was cruel and mean I had a hole in the place where my heart should have been

But now I've changed and it feels so strange

I come alive when she does all those things to me

And she says "come on" come on "come on" come on

"Come on" come on "Come on" I need you "come on" I love you "come on" I need you "come on" Go on baby.

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TAKE IT EASY

(As recorded by Eagles)

JACKSON BROWNE GLENN FREY

Well I'm a-runnin' down the road try'n to loosen my load I've got seven women on my mind Four that wanna own me, two that wanna stone me One says she's a friend of mine.

Take it easy, take it easy Don't let the sound of your own wheels drive you crazy Lighten up while you still can, don't even try to understand Just find a place to make your stand And take it easy. Well I'm a standin' on a corner in Winslow, Arizona

And such a fine sight to see It's a girl my Lord, in a flat bed Ford Slowin' down to take a look at me Come on, baby, don't say maybe

I gotta know if your sweet love is gonna save me

We may lose, and we may win, but we will never be here again So open up, I'm climbin' in So take it easy.

Well I'm a-runnin' down the road try'n to loosen my load

Got a world of trouble on my mind Lookin' for a lover who won't blow my EDVE

She's so hard to find Take it easy, take it easy Don't let the sound of your own wheels drive you crazy

Lighten up while you still can, don't even try to understand

Just find a place to make your stand And take it easy

Come on baby don't say maybe I gotta know if your sweet love is gonna save me

Oh we got it easy We ought-a take it easy.

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I'M DOING FINE NOW

(As recorded by New York City)

S. MARSHALL T. BELL

Remember the day you up and left I nearly cried myself to death oh yeah And then I met someone else She made me stop and get a hold of myself.

> I'm doing fine now Without you baby

I'm doing fine now without you baby (I'm doing) fine now without you baby I'm doing fine now without you baby.

Remember the day you walked away I ran behind you and I begged you to stay oh yeah

But you never heard a word I said You kept on stepping never turning your head

(Repeat chorus).

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LAYLA

(As recorded by Derek and the Dominos)

ERIC CLAPTON JIM GORDON

What will you do when you get lonely With nobody waiting by your side? You ve been running and hiding much too long

You know it's just your foolish pride.

Layla, you got me on my knees Layla I'm begging darling please Layla darling won t you ease my worried mind

Tried to give you consolation Your old man won't let you down Like a fool I fell in love with you Turned the whole world upside down. (Repeat chorus)

Let's make the best of the situation Before I finally go insane Please don t say we ll never find a way And tell me all my love's in vain.

Layla you got me on my knees Layla I m begging darling please Layla darling won t you ease my worried mind

Layla you got me on my knees Layla I'm begging darling please.

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LISTEN TO THE MUSIC

(As recorded by The Doobie Brothers)

TOM JOHNSTON

Don't you feel it growin' day by day People gettin' ready for the news Some are happy, some are sad Oh we got to let the music play What the people need is a way to make em smile

It ain't so hard to do if you know how Gotta get a message, get it on through Oh, now mama's go'n' to after 'while.

Oh, oh listen to the music Oh, oh listen to the music Oh, oh listen to the music all the time. Well, I know you know better everything I say

Meet me in the country for a day We'll be happy and we'll dance Oh, we're gonna dance our blues away And if I'm feelin' good to you And you're feelin' good to me There ain't nothin' we can't do or say Feelin' good, feeling fine Oh, baby, let the music play. (Repeat chorus)

Like a lazy flowing river surrounding castles in the sky And the crowd is growing bigger List'nin' for the happy sounds and I got

to let them fly Oh, oh listen to the music Oh, oh listen to the music Oh, oh listen to the music all the time.

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SUPERSTITION

(As recorded by Stevie Wonder)

STEVIE WONDER

Very superstitious writings on the wall Ladder's 'bout to fall Thirteen month old baby broke the

lookin' glass Seven years of bad luck

The good things in your past When you believe in things that you don't understand then you suffer Superstition ain't the way hey hey hey Ooh very superstitious

Wash your face and hands Rid me of the problem

Do all that you can, keep me in a day

Keep me goin' strong You don't wanna save me Sad is my song When you believe in things you don't understand then you suffer Superstition ain't the way hey yeah.

Very superstitious nothing more to say The devil's on his way Thirteen month old baby broke the

lookin' glass Seven years of bad luck The good things in your past When you believe in things that you don't understand then you suffer.

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ALIVE

(As recorded by the Bee Gees)

BARRY & MAURICE GIBB

Maybe you talk too high man
Maybe I talk too slow
But you've got to live a little bit faster
Cause I've got a little less time to go
I ain't lost and I ain't searching
But then you know me very well
And I can't change the wind and make
it blow the other way
And I'm a fool and I can tell
That I'm alive and that's all that I can
get up just as fast as I fall.

And I can walk and run but I'll never crawl

And in the end it doesn't matter at all I don't know about the people that I read about in books

And the kings and queens around my room with their quiet dirty looks I know I should be going somewhere I just can't arrive

There's a reason for believing that I've

never been alive.

I ain't lost and I ain't searching
But then you know me very well
And I can't change the world and make
it go the other way

And I'm a fool and I can tell
That I'm alive and that's all that I can
get up just as fast as I fall
I can walk and run but I'll never crawl
And in the end it doesn't matter at all
I don't know about the people that I
read about in books.

And the kings and queens around my room with their quiet dirty looks I know I should be going somewhere I just can't arrive

There's a reason for believing that I've never been alive

I know I should be going somewhere
I just can't arrive

There's a reason for believing that I've never been alive, alive, alive.

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LAST SONG

(As recorded by Edward Bear)
LARRY EVOY

Did you know I'd go to sleep and leave the lights on Hoping you'd come by and know that I

was home and still awake

But two years go by and still my light

But two years go by and still my lights on

This is hard for me to say
But this is all that I can take
It's the last song I'll ever write for you
It's the last time that I'll tell you just
how much I really care

This is the last song I'll ever sing for you You'll come lookin' for the light and it won't be there

But I love you, oh yes I do.

All the times that I spent waiting wondering where you are

Always knew the time would come When I would start to wonder why

And now the time is here
I don't know where you are
So I'll write you one more song
But it's the last time that I'll try
This is the last song
(Repeat chorus).

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BREAK UP TO MAKE UP

(As recorded by the Stylistics)

THOM BELL KENNY GAMBLE LINDA CREED

Tell me what's wrong with you now
Tell me why I never seem to make you
happy though heaven knows I try
What does it take to please you
Tell me just how I can satisfy you
warran

You're driving me wild
Break up to make up
That's all we do
First you love me, then you hate me
That's a game for fools
Break up to make up

That's all we do
First you love me, then you hate me
That's a game for fools.

When I come home from working
You're on the phone
Talking 'bout how bad I treat you
Now tell me I'm wrong
You say it's me who argues
I say it's you
We have got to get together
Or baby we're through

Break up to make up
That's all we do
First you love me, then you hate me
That's a game for fools.

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DO YOU WANNA DANCE

(As recorded by Betty Midler)

ROBERT FREEMAN

Well, do you wanna dance
Do you wanna dance
And hold my hand
Tell me I'm your lover man
Oh baby, do you wanna dance
Well, do you wanna dance
romance

Squeeze me all through the night
Oh baby, do you wanna dance
Well, do you wanna dance under the
moonlight

Squeeze me all through the night Oh baby, do you wanna dance.

Well do you wanna dance and to hold my hand

Squeeze me say I'm your man Oh baby do you wanna dance Well do you wanna dance to the moonlight

Squeeze me all through the night
Oh baby, do you wanna dance
Well do you wanna dance and to make
romance

Kiss and squeeze mm yes
Do you wanna dance.

Do you, do you, do you Do you wanna dance Do you, do you, do you Do you wanna dance Do you, do you, do you Do you wanna dance.

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BEN

(As recorded by Michael Jackson)

WALTER SCHARF DON BLACK

Ben the two of us need
Look no more we both found what we
__were looking for

With a friend to call my own I'll never be alone

And you my friend will see you've got a friend in me

Ben you're always running here and there

You feel you're not wanted anywhere
If you ever look behind and don't like
what you find

There's something you should know you've got a place to go.

I used to say I and me Now it's us Now it's we

I used to say I and me now it's us now it's we

Ben most people would turn you away
Don't listen to a word they say

They don't see you as I do
I wish they would try to I'm sure they'd
think again

If they had a friend like Ben (a friend) like Ben, like Ben, like Ben.

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YESTERDAY I HAD THE BLUES

(As recorded by Harold Melvin and the Bluenotes)

> KENNY GAMBLE **LEON HUFF**

Yesterday I had the blues I couldn't move from wantin' to be with

But now I got everything You made my poor heart sing Cause I got you baby Yesterday I had to cry Things were bad I wanted to die Now it's just a memory You made my poor heart sing I'm so glad that I got you baby

You fill, you fill my heart with so much joy

I can swear by the way you make me feel

Oh and you said it, I said it, over and over again

That this love we have has got to be real Yesterday I had the blues Yesterday I had the blues.

I was sad and lonely 'fore But now I got everything You made my poor heart sing I'm so glad I got you baby You came inside of my heart and started a spark of love burning so high Oh you said it, I said it (Repeat chorus).

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YOU SAY? (As recorded by Hurricane Smith)

OH, BABE, WHAT WOULD

E.S. SMITH

Have I a hope or half a chance To even ask if I could dance with you? Yoo hoo would you greet me or politely turn away? Would there suddenly be sunshine

On a cold and rainy day? Oh, babe what would you say?

For there you are, sweet Lollipop And here am I with such a lot to say Hey, hey just to walk with you along the milky way

To caress you through the nightime Bring you flowers every day? Oh, babe what would you say? Cause oh, baby I know, I know I could be so in love with you

And I know that I could make you love

And if I could only hear you say you doo 00 00 00 00 00

But anyway what would you say?

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SUPERFLY

(As recorded by Curtis Mayfield)

CURTIS MAYFIELD

Darkness of night with the moon shinin' bright

There's a set going strong Lot of things going on The man of the hour has an air of great

power The dudes have envied him for so long Oh Superfly you're gonna make your fortune by an by

But if you lose don't ask no questions why

The only game you know is do or die Ah ah ah ah.

The game he plays, he plays for keeps Hustlin' times in ghetto streets Tryin' to get over

That's what he's tryin' to do y'all, y'all Takin' all that he can take Gamblin' with the odds of fate Tryin' to get over Tryin' to get over.

I don't understand him but he's a hell of a man

This cat of the slum had a mind, wasn't dumb

> But a weakness was shown Cause his hustle was wrong His mind was his own But the man lived alone. (Repeat chorus).

The aim of his role was to move a lot of

Ask him his dream, what does it mean He wouldn't know Can't be like the rest, is the most he'll

confess But the time's runnin' out

And there's no happiness.

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TOO LATE TO TURN BACK NOW

(As recorded by Cornelius Bros. and Sister Rose)

EDDIE CORNELIUS

My mama told me she said "Son, please beware"

There's this thing called love and it's ah everywhere

She told me it can break your heart and put you in misery

Since I met this little woman I feel it's happened to me

I'm tellin' you it's too late to turn back I believe, I believe, I believe I'm falling

in love I find myself phonin' her at least ten

times a day And it's so unusual for me to carry on this way

Can't sleep at night a-wanting to hold her tight

I tried so hard to convince her I just can't, just can't be right Let me tell you now it's too late to turn back now

I believe, I believe, I believe I'm falling in love

I wouldn't mind it if I knew she really loved me too

But I'd hate to think that I'm in love alone and there's nothing I can't do It's too late to turn back now

I believe, I believe, I believe I'm falling in love.

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WHERE IS THE LOVE

(As recorded by Roberta Flack and Donny Hathaway)

> WILLIAM SALTER RALPH MACDONALD

Where is the love you said you'd give to

Soon as you were free Will it ever be where is the love You told me that you didn't love him And you were gonna say goodbye But if you really didn't mean it why you have to lie.

Where is the love you said was mine, all mine

Till the end of time Was it just a lie where is the love If you have had a sudden change of

I wish that you would tell me so Don't leave me hanging on to promises you've got to let me know.

Where is the love you couldn't live without

Now I'm filled with doubt what's it all about where is the love

Oh how I wish I'd never met you I guess it must have been my fate To fall in love with someone else's girl All I can do is wait.

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BRANDY

(As recorded by Looking Glass)

ELLIOT LURIE

There's a port on a western bay and it serves a hundred ships a day Lonely sailors pass the time away and talk about their homes

There's a girl in this harbor town and she works laying whiskey down

They say, "Brandy, fetch another round" she serves them whiskey and wine

The sailors say "Brandy, you're a fine girl

What a good wife you would be Your eyes could steal a sailor from the sea".

Brandy wears a braided chain made of finest silver from the north of Spain A locket that bears the name of the man that Brandy loves He came on a summer's day Bringing gifts from far away But he made it clear he couldn't stay No harbor was his home The sailors say "Brandy, you're a fine girl

What a good wife you would be But my life, my lover, my lady is the sea.''

Night when the bars close down Brandy walks thru a silent town

And loves a man who's not around She still can hear him say

She hears him say "Brandy, you're a fine girl what a good wife you would be But my life, my lover, my lady is the sea."

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WHERE YOU LEAD

(As recorded by Barbra Streisand)

CAROLE KING TONI STERN

Wanting you the way I do
I only want to be with you
And I would go to the ends of the earth
Cause darlin' to me that's what you're
worth

Where you lead I will follow Anywhere that you tell me to If you need me to be with you I will follow

Where you lead.

I always wanted a real home with flowers on the window sill But if you want to live in New York City Honey you know I will

I never tho't I could get satisfaction from just one man

But if anyone can keep me happy you're the one who can Where you lead I will follow

Anywhere that you tell me to
If you need me to be with you I will
follow where you lead.

If you're out on the road feeling lonely and so cold

All you gotta do is call my name And I'll be there on the next train Where you lead, (repeat chorus).

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YOU WEAR IT WELL

(As recorded by Rod Stewart)

ROD STEWART
MARTIN QUITTENTON

I have nothing to do on this hot after-

But to settle down, write you a line
I've been meaning to phone you but it's
pretty soon the effort's been a very long
time.

You wear it well a little old fashioned but that's all right.

Well I suppose you're thinkin' Aunt Betty is sinkin' or you wouldn't get in touch with me

I lie in bed and try to raisin' my head I sure do want you to know that you wear it well

Marry the lady to a man so fine oh my well women can't face the morning so your brothers go on all day laughing no show.

The home sick blues and the radical blues haven't left a mark on you You wear it well a little out o'time but I don't mind.

Well don't get many newer ones find but I believe that I'll give it a try Now I'm eating my heart out try'n to get a letter to

Since you've been gone it's hard to carry

I'm gonna write about the birthday gal And her body of tan

When we sat there and cried on the stairs

You knew it didn't cast me up

And for why do you think you made me feel a millionaire And you wear it well Madame Onassis got nothin' on you Are you aware my coffee is cold And I'm gettin' me towed

And I gotta get back to work
So when the sun goes low
And you're home all alone
Think of me and try not to laugh
And I'll wear it well

I don't object if you call collect
Cause I hate forgettin' that you were
once mine
But I regret that I even tried

Now I'm eatin' my heart out Tryin' to get back to you. I love ya, I love ya, I love ya.

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I'M STONE IN LOVE WITH YOU

(As recorded by the Stylistics)

TOM BELL LINDA CREED TONY BELL

If I could I'd like to be a great big music

Overnight sensation drive a big expensive car

I would buy you everything your little heart desires

These things I'd do cause I'm stone in love with you

I'm just a man an average man
Doing everything the best I can
But if I could I'd give the world to you
I'd like to I guess it's true
Cause I'm stone in love with you

If I were a business man I'd sit behind the desk

I'd be so successful I would scare Wall St. to death

I would hold a meeting for the press to let them know I did it all

Cause I'm stone in love with you
I'd like to someday be the owner of the
first house on the moon
There would be no neighbors

And no population boom
You might say that all I do is dream my
life away

I guess it's true cause I'm stone in love with you.

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DADDY'S HOME

(As recorded by Jermaine Jackson)

JAMES SHEPPARD

You're my love, you're my angel
You're the girl of my dreams
I'd like to thank you for waiting patiently

Daddy's home, daddy's home to stay.

How I waited for this moment to be by your side

Your best friend's around and told me You had teardrops in your eyes Daddy's home, daddy's home to stay. It wasn't on a Sunday, Monday and
Tuesday went by
It wasn't on a Tuesday afternoon
All I could do was cry
But I made a promise that you treasure
I made it back home to you.

How I waited for this moment to be by your side

Your best friend's around and told me You had teardrops in your eyes Daddy's home, daddy's home to stay.

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I BELIEVE IN MUSIC

(As recorded by Gallery)

MAC DAVIS

Well I could just sit around makin' music all day long Long as I'm makin' music I know I can't

do nobody wrong

And who knows, maybe someday I'll come up with a song

That makes people wanna stop their fussin' and fightin' just long enough to sing-a-long

Everybody sing I believe in music

I believe in love

I, I believe in music

Sing it to me children

I, I believe in music

Lord knows that I, I believe in love.

Music is love, love is music if you know what I mean

People who believe in music are the

happiest people I ever seen
So clap your hands stomp your feet
shake your tambourine
Lift your voices to the sky
God loves you when you sing
(Repeat chorus).

Music is the universal language and love is the key

To brotherhood and peace and understanding to livin' in harmony
So take your brother by the hand and sing-a-long with me

And find out what it really means to be young and rich and free (Repeat chorus).

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WHY CAN'T WE LIVE TOGETHER

(As recorded by Timmy Thomas)

TIMMY THOMAS

Tell me why, tell me why, tell me why,
Um, why can't we live together?
Tell me why, tell me why
Um why can't we live together?
Ev'rybody wants to live together
Why can't we live together?

No more wars, no more wars, no more wars

Um just a little peace in this world No more wars, no more wars Um just a little peace in this world Ev'rybody wants to live together Why can't we live together?

No matter, no matter what color
Um you are still my brother
No matter what color
Um you are still my brother
Ev'rybody wants to live together
Why can't we live together?

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JAMBALAYA

(As recorded by Blue Ridge Rangers)

HANK WILLIAMS

Goodbye Joe, me gotta go, me oh my oh Me gotta go pole the pirogue down the bayou

My Yvonne, the sweetest one, me oh my oh

Son of a gun, we'll have big fun on the bayou.

Jambalaya and a crawfish pie and fillet gumbo

'Cause tonight I'm gonna see my macher amio

Pick guitar, fill fruit jar and be gayo Son of a gun, we'll have big fun on the bayou.

Thibodaux, Fontaineaux, the place is buzzin'

Kinfolk come to see Yvonne by the dozen

Dress in style and go hog wild me oh my oh

Son of a gun, we'll have big fun on the bayou.

(Repeat chorus).

Settle down far from town get me a pirogue

And I'll catch all the fish in the bayou Swap my mon to buy Yvonne what she need-o

Son of a gun, we'll have big fun on the bayou.

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OPERATOR (That's Not The Way It Feels)

(As recorded by Jim Croce)

JIM CROCE

Operator oh could you help me place
this call
You see the number on the matchbook is
eld and faded
She's living in L.A.
With my best old ex-friend Ray
A guy she said she knew well and
sometimes hated.

Isn't that the way they say it goes
But let's forget all that
Give me the number if you can find it
So I can call just to tell them I'm fine and
to show

I've overcome the blow
I've learned to take it well
I only wish my words could just convince
myself
That it just wasn't real
But that's not the way it feels.

Operator oh could you help me place

'Cause I can't read the number that you just gave me

There's something in my eyes
You know it happens every time
I think about the love that I thought
would save me
(Repeat chorus).

Operator let's forget about this call There's no one there I really wanted to talk to

Thank you for your time
Oh you've been so much more than kind
And you can keep the dime
(Repeat chorus).

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GARDEN PARTY

(As recorded by Rick Nelson/Decca)

RICK NELSON

I went to a garden party to reminisce with my old friends A chance to share old memories and play our songs again When I got to the garden party they all knew my name But no one recognized me I didn't look the same.

But it's all right now I learned my lesson well You see, you can't please ev'ryone so you got to please yourself.

People came for miles around, everyone was there Yoko brought her walrus, there was

magic in the air

And over in the corner much to my sur-

Mr. Hughes hid in Dylan's shoes wearing his disguise.

I played them all the old songs, I thought that's why they came No one heard the music, we didn't look the same

I said hello to 'Mary Lou', she belongs to

When I sang a sona about a Honky-Tonk, it was time to leave.

Someone opened up a closet door and out stepped Johnny B. Goode Playing guitar like a ring an' a bell, and lookin' like he should

If you gotta play at garden parties, I wish you a lot a' luck

But if memories were all I sang, I'd rather drive a truck.

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VENTURA HIGHWAY

(As recorded by America)

DEWEY BUNNELL

Chewing on a piece of grass, walking down the road Tell me, how long you gonna stay here, Some people say this town don't look good in snow You don't care, I know Ventura highway in the sunshine Where the days are longer, the nights are stronger than moonshine You're gonna go, I know Cause the free wind is blowin' through your hair and the days surround your daylight there

Did di di di di di di di di di Did di di di di di di di di di Did di di di di di di di di di Did di di di di di di di di di Did di di di di di di di dit Did di di di di di di di dit.

Seasons crying, no despair, alligator

lizards in the air, in the air.

(Did di di di di di di di dit) Wishin' on a falling star waitin' for the early train Sorry, boy, but I've been hit by purple rain

Aw, come on, Joe, you can always change your name

Thanks a lot, son, just the same.

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I NEED YOU

(As recorded by America)

GERRY BECKLEY

We used to laugh, we used to cry We used to bow our heads then wonder why

But now you're gone, I guess I'll carrry

And make the best of what you left to me.

Left to me, left to me.

I need you like the flower needs the rain You know I need you Guess I'll start it all again You know I need you like the winter needs the spring You know I need you, I need you.

And ev'ry day I'd laugh the hours away Just knowing you were thinking of me And then it came that I was put to blame

For ev'ry story told about me, 'bout me, about me.

I need you like the flower needs the rain,

You know I need you Guess I'll start it all again You know I need you, I need you, I need

Like the winter needs the spring You know I need you Guess I'll start it all again You know I need you, I need you, I need you.

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SCHOOL'S OUT

(As recorded by Alice Cooper)

MICHAEL BRUCE ALICE COOPER

Well they got no choice All the girls and boys making all those noise

'Cause they've found new toys Well we can't salute 'cha, can't find a flag

If that doesn't suit 'cha that's a drag! School's out for summer School's out for ever School's been blown to pieces.

No more pencils, no more books No more teachers' dirty looks Well we got no class and we got no principals

And we got no innocense We can't even think of word to rhyme School's out for summer School's out for ever School's been blown to pieces.

No more pencils, no more books No more teachers' dirty looks Out for summer until fall We might not come back at all School's out for ever School's out for summer School's out completely.

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LOVE TRAIN

(As recorded by the O'Jays)

KENNY GAMBLE LEON HUFF

People all over the world Join hands start a love train, love train.

The next stop that we make will be England

Tell all the folks in Russia and China too Don't you know that it's time to get on board

And let this train keep on riding on through

People all over the world Join hands start a love train, love train.

All of your brothers down in Africa Tell all the folks in Egypt and Israel too Please don't miss this train at the station

Cause if you miss it I feel sorry for you People all over the world Join hands start a love train, love train.

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BEEN TO CANAAN

(As recorded by Carole King)

CAROLE KING

Green fields and rolling hills
Room enough to do what we will
Sweet dreams of yestertime
Are running through my mind of a place
I left behind.

Been so long I can't remember when I've been to Canaan and I want to go back again

Been so long I'm living till then

'Cause I've been to Canaan and I won't rest until I go back again.

Oh I want to be there in the wintertime
With a fireplace burning to warm me
And you to hold me when it's stormy
(repeat chorus)
I've been to Canaan and I won't rest until I go back again
Though I'm content with myself
Sometimes I long to be somewhere else
I try to do what I can
But with our day to day demands
We all need a promised land
(Repeat chorus).

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I'LL BE AROUND

(As recorded by the Spinners)

THOMAS BELL PHILLIP HURTT

This is our fork in the road Love's last episode, there's nowhere to

You've made your choice now it's up to me to bow out gracefully Tho' you hold the key whenever you call me I'll be there

Whenever you want me I'll be there
Whenever you need me I'll be there
I'll be around whenever you call me I'll
be there

Whenever you want me I'll be there
I'll be there whenever you need me
I'll be there, I'll be around.

I knew just what to say
Love's last episode, there's nowhere to
go

There's always a chance tiny spark remains

And sparks turn into flames
And love can burn over again
(repeat chorus).

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SWEET SURRENDER

(As recorded by Bread)

DAVID GATES

Baby, I'm through runnin' it's true
I'd be a fool to try to escape you
Maybe I'm beat, but oh what a sweet
surrender.

You keep your rights
I'll take your nights
No one can lose when we turn the lights
out tastin' defeat
Lovin' that sweet surrender
I'm givin' up myself to you
But I didn't really lose at all
I gained the only love I've known and it
never hurt me to fall.

Now that it's done, so glad you won I know our lives have only begun now No more retreat
Only my sweet surrender, surrender and you, sweet thing in my life I surrender to you.

I may be beat but oh what a sweet surrender, surrender And you, sweet thing in my life, !

and you, sweet thing in my life, to surrender to you.

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DOWN ON ME

(As recorded by Janis Joplin)

JANIS JOPLIN

Down on me, down on me looks like everybody in this whole round world is down on me

Love in this world is so hard to find When you've got yours and I've got mine

That's why it looks like everybody in this whole round world is down on me.

Sayin' when you see a hand that's held out toward you

Give it some love, someday it may be

That's why it looks like everybody in this whole round world is down on me.

Oh, Lord believe in your brothers, have faith in man

Help each other, honey, if you can Because it looks like everybody in this whole round world is down on me.

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BURNING LOVE

(As recorded by Elvis Presley)

DENNIS LINDEY

Lord almighty I feel my temperature rising

Higher, higher it's burning through my soul

Girl, girl, girl You've gone and set me on fire My brain is flamin' and I don't know which way to go

And your kisses lift me higher
Like the sweet song of a choir
And you light my morning sky with burning love.

Ooh, ooh, ooh, I feel my temperature rising Help me I'm flamin'

It must be one hundred and nine
I'm burning, burning, burning,
And nothing can cool me
I just might turn into smoke

just might turn into smoke
But I feel fine

Cause it's coming closer the flame's are now lickin' my body Won't you help me

I feel like I'm slippin' away It's hard to breathe And my chest is a-heavin'

Lord have mercy I'm burning a hole where I lay And I'm just a hunk

A hunk of burning love.

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I'D LOVE YOU TO WANT

(As recorded by Lobo)

LOBO

When I saw you standin' there
I 'bout fell out' my chair
And when you moved your mouth to
speak
I felt the blood go to my feet

Now it took time for me to know
What you tried so not to show
Somethin' in my soul just cries
I feel the want in your blue eyes
Baby I'd love you to want me
The way that I want you
The way that it should be
Baby you'd love me to want you
The way that I want to
If you'd only let it be.

You told yourself years ago
You'd never let your feelings show
The obligation that you made
For the title that they gave
Baby I'd love you to want me
The way that I want you
The way that it should be
Baby you'd love me to want you
The way that I want to
If you'd only let it be.

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DANCIN' IN THE MOONLIGHT

(As recorded by King Harvest)

SHERMAN KELLY

We get it on most every night
And when that moon gets big and
bright

It's supernatural delight
Everybody's dancin' in the moonlight.

Everybody here is outa sight
They don't bark, they don't bite
They keep things loose
They keep things light
Everybody's dancin' in the moonlight.

Everybody's dancing in the moonlight Everybody's feelin' warm and right It's such a fine 'n' natch-ral sight Everybody's dancin' in the moonlight.

We like our fun we never fight
You can't dance 'n' stay uptight
They keep things loose
They keep things light
Everybody's dancin' in the moonlight.

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I WANNA BE WITH YOU

(As recorded by the Raspberries)

ERIC CARMEN

If we were older
We wouldn't have to be worried tonight
Baby, oh I wanna be with you so bad
Oh baby, I wanna be with you oh yeah
Well, tonight's the night we always
knew it would feel so right
So come on baby I just wanna be with
you.

Someday's a long time And we've been waiting so long to be here

Baby, oh I wanna be with you so bad Oh baby, I wanna be with you oh yeah Well tonight's the night

We always knew it would feel so right So come on baby I just wanna be with you

Hold me tight our love could live forever after tonight

If you believe that what you're doing is right

Close your eyes and be still.

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SUMMER BREEZE

(As recorded by Seals & Crofts)

JAMES SEALS DASH CROFTS

See the curtains hangin' in the window In the evening on a Friday night A little light a shinin' through the window

Lets me know ev'rything's alright.

Summer breeze makes me feel fine Blowin' through the jasmine in my mind

Summer breeze makes me feel fine Blowin' through the jasmine in my mind.

See the paper layin' on the sidewalk A little music from the house next door So I walk on up to the door step Through the screen and across the floor.

Summer breeze makes me feel fine Blowin' through the jasmine in my mind

Summer breeze makes me feel fine

Blowin' through the jasmine in my mind.

Sweet days of summer the jasmine's in bloom

July is dressed up and playing her tune When I come home from a hard day's work

And you're waitin' there not a care in the world.

See the smile a waitin' in the kitchen Food cookin' and the plates for two Feel the arms that reach out to hold me In the evening when the day is through.

Summer breeze makes me feel fine Blowin' through the jasmine in my mind

Summer breeze makes me feel fine Blowin' through the jasmine in my mind

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PEACEFUL EASY FEELING

(As recorded by the Eagles)

JACK TEMPCHIN

I like the way your sparklin' earrings lay against your skin so brown And I wanna sleep with you in the desert tonight with a billion stars all around

Cause I got a peaceful easy feelin' And I know you won't let me down Cause I'm already standin' on the ground.

I found out a long time ago what a
woman can do to your soul
Ah, but she can't take you anyway, you
don't already know how to go
And I got a peaceful easy feelin' and I
know you won't let me down
Cause I'm already standing on the
ground.

I get this feelin' I may know you as a lover and a friend But this voice keeps whispering in my other ear

Tells me I may never see you again
Cause I get a peaceful easy feelin'
And I know you won't let me down
Cause I'm already standin'
Yes I'm already standin' on the ground,
on the ground
Ooh, oh, ooh, ooh, ooh.

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LOOKIN' THROUGH THE WINDOWS

(As recorded by Jackson 5)

CLIFTON DAVIS

Lookin' through the windows
The window to your heart
I can see it's cloudy the rain's about to

Lookin' through the windows
It seems I caused you fear
And a little doubt girl
And now it's bringing tears
Lookin' through the windows
Look in your eyes
Just remember whatever makes you

Don't you worry cause I'm gonna stay
Right by your side to keep on lookin'
through the windows
Lookin' in your eyes
Lookin' through the windows
Seems like the only way
I can know your feelings if you love me
today
(Repeat chorus).

Keep on lookin' through the windows
Oh I'm lookin' in your eyes
Keep on lookin' through the windows
Oh I'm lookin' in your eyes.

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Whats A Real BY BARBARA GELMAN BY BARBARA GELMAN BY BARBARA GELMAN

She was the "divine Miss M" on Manhattan Island, a lady who'd been taking its eight million citizens by storm for quite a while. But to the folks who'd even heard of her outside the New York City boundary lines, she looked like some frizzy kid strange, Brooklyn who'd spent all her time looking at forties flicks on the TV, and listening to her big sisters old rock records. And now here she was - a kind of weirdo combination of all the stars she'd ever wanted to be.

Even in New York, they loved her mostly for her camp quality. Who else would get up and do the Andrews Sisters or the Shangri-Las or whatever popular group of yesteryear—all by herself! (And in the days before success and the Harlettes, she did them all—alone!)

But nobody - not the insiders who knew her work or the few outsiders who'd vaguely heard of her - thought to wonder what the real Bette Midler, if there was a real Bette Midler, was like. They knew her renditions were more than mere imitations — she iaptured something bigger in her camp offerings than the original artists had. And when she started singing things too contemporary to turn into camp - like Leon Russell's "Superstar," or Bobby Freeman's "Do You Want to Dance?" — it suddenly became apparent that there was a real Bette Midler inside that teased head somewhere - and she was good!

What's more, she was more than just singing those songs she was acting them out. She was a touching groupie in one, a very seductive number in another, and in "Hello in There," she could break your heart.

And even ardent fans who'd just accepted and enjoyed before began to wonder who or what was a real Bette Midler?

The truth is, she's no teasedup kid from Brooklyn — a la Streisand — dying to be everyone she'd ever seen on the Silver Screen or heard on Golden Oldie records. She's a kid from Hawaii who came to New York — not to sing — but to act. And she did get herself a role on Broadway, in "Fiddler on the Roof." But when that role ended, Bette Midler, serious actress and so-so singer, had to find a way to hold body and soul together. In short, she needed work - and even in New York, serious work for serious actresses is very hard to come by.

But she did know her forties flicks and her rock and roll from the days it was born. And since she was an actress more than a singer, why not get out there and more or less act out the days of the past? It was a gimmick, pure and simple, and in the beginning, the audience liked the gimmick a lot better than they liked Bette.

This writer remembers Bette from her earliest days at New York's Continental Baths. It was there she built her following, they were the first to give her a break, and she has never forgotten it. She will appear there to this day whenever she can, though she no longer has to.

But back in the beginning, she was billed almost as more of a comedienne than a singer. She didn't get up and do any real routine or spiel, other than to explain to the audience that she was all three Andrew Sisters and could they please use their imaginations a little and see it her way? The voice was small, insecure, even weak. But what did that matter? The gimmick was funny and she was just doing it for the bread — wasn't she?

But something very strange had happened. Bette liked what she was doing. She liked it so much, in fact, she though she might even like doing it for a lifetime. She had found herself a place in this life — a role she really liked playing. And once she began committing herself totally to her act, other things began to happen.

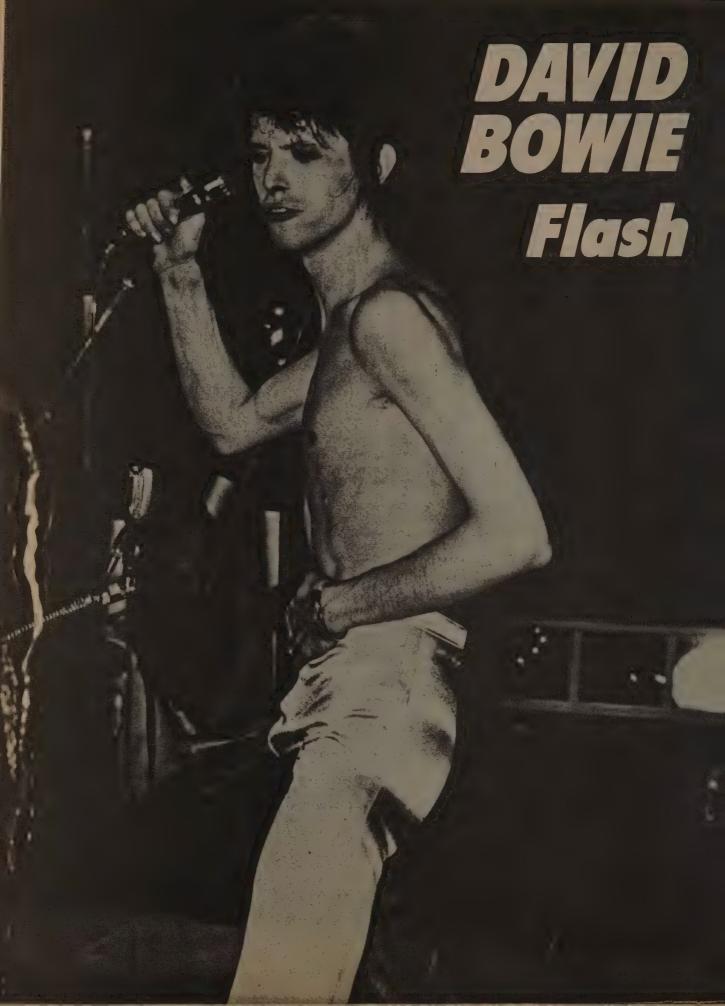
She, herself, began growing into her new role like any serious actress would. The material became bigger, and so did the voice. And soon the audience began liking Bette even more than the gimmick. She was better at the Andrew girls and the Shangri-Las than even they had been. And when she began using more contemporary, original material — the real Bette Midler, with her own, unique talent was born.

If it hadn't been for her first—and to date only—elpee, the rest of the world might not have discovered her for a long, long time. She is a careful girl, this new Bette Midler, who does not record incessantly, with a million records making the rounds, and none of them to anybody's credit. She's always working, but will not overexpose herself. You will hear from her only now and then—but the moments will be magic, the



songs pure gold. She is building a tradition, maybe even a

legend ... and that will be pure gold, too.



Just over a couple of years ago David Bowie dropped into New York with his 12 string guitar in suitably battered case. He was on a promotion tour of radio stations and was saying that he didn't like to appear in public, preferring the solitary creative processes of the recording studio.

Look at him now.

Unisexual on stage, freakish hair cut, gold and glitter, dyed and made up, running around the stage to strobe effects, startling postures made with his guitarist, Mick Ronson ... and generally ecstatic response from audience.

And critics.

For strangely enough, Bowie backs up his flash - rock appearance by writing some finely intelligent material that could well stand up alone without all the special effects.

He signed with RCA after being on Mercury and immediately came out with "Hunky Dory" to be followed by his epic "The Rise And Fall Of Ziggy Stardust and the Spiders From Mars" (which is the name of his back up group).

RCA took the precaution of buying up his masters from his short career with Mercury.

They only did that with one other artist. Elvis Presley.







MICK JAGGER Solo Tangents The news that Mick Jagger is contemplating a solo album will prove perfect ammunition for those who would delight in the Stones rolling in five separate ways.

Jagger is aware of this.

He is also reluctant and hesitant to commit himself to this task. "I want to do it and I don't want to do it because people will undoubtedly misconstrue my motives," he says, by way of an official statement. "You can bet people will say that I'm leaving the Stones.

"This isn't true."

"All I want to do is go off on a tangent. I'd like to do it with the band but if I can't do it with them, I'll do it on my own."

Jagger emphasizes that the proposed album would just be a

one-off project.

He says: "It would just be a matter of me going off on a tangent, like I did when I made those movies. It might be an advantage for the band to experiment a bit more freely on future albums. We did it on "Satanic Majesties" so there's absolutely no reason why the Stones can't do it again ... That's of course if I can convince them to do it. I don't know if I can."

Jagger underlines that last part of his statement: "They seem to be locked into doing what they're doing now. Which is fine — if that's what they want to do. But I know that Mick Taylor wants to go off on

a tangent."

When the Rolling Stones unveiled 'Satantic Majesties' it was the height of pyschedelia—the album came with 3D sleeve and an abundance of cosmic energy in the grooves.

It also received a show of thumbs down reviews.

Now, Jagger in retrospective mood, feels that the album was a little ahead of its time.

"People put it down because they were narrow minded and insisted on comparing it with 'Sgt. Pepper' by the Beatles," he comments. "They totally misconstrued it as being the Rolling Stones answer to 'Sgt. Pepper'. It was nothing like Sgt. Pepper.

"The only similarity was that both albums were made in the same year, when practically the same things were happening in the head. 'Sgt. Pepper' was an album full of songs — 'Satantic Majesties' con-

tained no songs.

"At that time I kind of liked the album and then I went through a period where I really hated it. Now I





find it's good to listen to. There are some nice things on it — things that we could extend."

But first things first: the Rolling Stones will complete their North American tour and out of it will come a double concert album with a difference.

Says Jagger: "One album will feature the Rolling Stones and the other will be devoted to Stevie Wonder and his band, who did the tour with us. We've done this deal with Motown so as we can release it on our own label." Actually, says Mick, it's the second time around for the project. Their other live album, "Get Your Ya-Ya's Out" was originally planned as a double set, the other album to feature B. B. King and Ike and Tina Turner, who toured with them.

"But British Decca weren't interested," says Jagger with a

skyward roll of his eyes. "Who is B. B. King"? they said.

Who are these people? They really didn't know. So in the end I gave it up because it just wasn't worth carrying on with it. Actually I've still got the original album at home.

The Rolling Stones in 1972 are certainly not easing up. Jagger has eyes for films.

He stated: "For a time I'd forgotten a bit about films—then recently I thought I might get back into it. There's a possibility I might take the part of Billy the Kid in a film version of "The Beard" which was a highly controversial stage play."

There's also a possible appearance in a ribald 19 century costume romp that Jagger shows interest in.

Jagger commented on the current

U.S. stage show. "We were really looking forward to this one because I was a bit bored with the show we did on our last tour. We were doing too much of our old stuff. But this tour was made up of stuff from our new albums plus a selection of our golden oldies!"

Finally Mick Jagger talked about the many inaccurate reasons given for the voluntary exile of the Rolling Stones to Southern France.

He said: "Most bands have a happy go lucky attitude about money, which I had for about eight years. I just didn't worry about it. And no manager I had ever worried about taxes. All these ... business men. They were saying they were going to make sure the tax was paid. So after working for eight years I discovered at the end that no taxes had been paid and I owed a fortune.

"So then I had to leave the country." □ROY CARR.



MICK JAGGER, center, surrounded by the rest of the Rolling Stones at the start of their 1972 tour of the U.S.

JOHNNY RIVERS Has A Whole New Message

By Martin Fredric

"I'm going back to the old funky rock things that we did in the beginning," says Johnny Rivers with a grin covering about half of his face. And small wonder. Johnny's done it again, and with one of the tunes that started it all back in the fifties. His "Blue Suede Shoes" is solid on the charts and climbing, climbing at this writing.

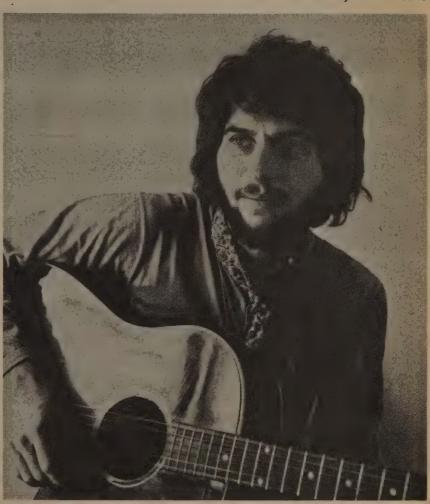
Not that certain things haven't changed about Johnny and his music—and a lot. He didn't take a year's sabbatical from the music world for nothing. It wasn't so long ago, and an empty year it was for his fans. But for him it was a time of discovery and rediscovery, remembering the simple but important things, probing new depths and tastes in himself. And today the message from Johnny Rivers, superb musician and human being, is Reggae, vegetarianism and evolution.

Reggae, just in case you've been the last on your block to hear it, is a new kind of music, simple but strong and making long, slow, but steadily rolling waves among the upcoming important sounds. Johnny describes reggae as "Jamaican rock. It's very simple with a few Latin sounds in it, but basically it's just straight - ahead, good - time music."

Actually, to get a little more detailed, the sound is a combo Calypso - Rock, that is indeed an easy - listening sound. But in the hands of some of its new advocates, like Stevie Wonder and our own Johnny, it may be soft and simple—but definitely sensational. What's more, even Johnny's return to the oldies but goodies is seasoned by a new maturity that makes him twice as good as he's ever been before. All the raw energy's still there, all right, but there's an underlying thoughtfulness that pervades not only his music, but his whole life.

Despite his phenomenal financial success, for example, Johnny lives a rather modest life in Los Angeles where he grows much of his own food. He follows a vegetarian diet, and he certainly is keeping the planet together.

He has actively worked with the Hopi Indians, helping to rectify some of the damage done at Black Mesa, where Hopi lands are being strip - mined for coal that is flushed through Indian streams and rivers, where it is eventually used to fuel electric generators supplying power to L.A. To Johnny, this is not only an injus-



tice to the Hopi, but a defiling of the planet.

"I feel we're at a point now, not just individually but as a nation and as a planet, that we all have to start contributing whatever we can to evolution and enlightenment. Being a performer and being an artist is a very important obligation. Anyone who has any kind of influence in any kind of public life has the moral obligation to do what he can to try to keep this planet together and to try to evolve in a positive direction."

Certainly, a kind of positive evolution is what's taken place in Johnny's music and his life. But it wasn't without great personal loss. He was at the height of his career as a performer and businessman, and probably making more money than he is now, when he decided to throw it all

in to take personal stock of himself as an artist and person. He was not only a chart - buster but owner of a music - publishing company and the Soul City Record label.

His publishing company had under contract such notables as Jimmie Webb. His record company signed and worked with the then - unknown Fifth Dimension, and together they came up with the award - winning Record of the Year, "Up, Up and Away." The same company also managed to team up a young singer named Glen Campbell with a song called "By the Time I Get to Phoenix," and one country boy's career was certainly speeded up.

Jimmy's own talents and unerring instincts as a musician were probably the prime case of his music companies' successes. But while he was testing and



perfecting his instincts, something began happening to his other talents.

"I sold the publishing company and the record company," says Johnny, "because they were hurting me as an artist, drawing on my energy. It's a full-time job running a publishing company or a record company and I just wanted to get back to being Johnny Rivers, the artist and performer."

But other things had to happen before that could be and Johnny knew it.

"I took a one year break from the entire music business just to take a personal inventory of myself and my life and everything I've done. After seven years of recording and traveling and working, I just thought it was time to stop and decide what I was going to do with the rest of my life."

It was also at a time of remembering and exploring. What had gotten him into the business to begin with? Had he forgotten what made it fun or important to begin with? Did he know where he wanted it all to go? And what was little John Ramistella (Johnny's real name), born November 7, 1942, in New York City, going to grow up to be?

"I came along in the music business at a time when nothing was happening," he remembers. "I started playing rock and roll things straight out of the fifties (it was the sixties by now) and people just picked up on them. I was doing a lot of Chuck Berry songs and a lot of country songs with a rock beat.

"After the rock stuff, I did 'Poor Side of Town,' which got me into a ballad type bag. Then I did an album called 'Changes.' The change was a natural change," he says reminiscently. But there was a suspicion, even then, that maybe the straight, simple, raw rock that he'd begun with was more important.

As it turned out, it was, and Johnny's doing it again. And, as he puts it, "It's happening all over again with Reggae."

But more important, once his roles of businessman, publisher, record producer, etc. had been dropped, Johnny had the time not only to re-examine himself, but the world around him. That was the world he wanted to relate to, and very personally. That's what he missed as an artist and performer, when he'd had to share the time with out duties. There'd been no time then to exercise hi "obligations as an artist and a public figure."

Today, Johnny does relate to the world as he wants to and to his fellow human beings. He is helping the Hopi, he is trying to help the planet evolve positively—he is evolving very positively himself and in every way. But best of all, Johnny Rivers is back on the charts, and giving audiences the greatest gift of all and fulfilling the biggest obligation an artist has. He is giving pleasure and joy with his artistry.



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CHUCK BERRY

The London Sessions (Chess)

Chuck Berry's new album, "The London Chuck Berry Sessions", may be his best yet.

Recorded in London and at a live performance in Coventry, this LP features one live side and one studio side.

Singing two "Musex" (music and sex combined) songs, named "Reelin' And Rockin" and "My Ding-A-Ling", and his all-time rock 'n roll classic "Johnny B. Goode", Berry, Mister Rock and Roll himself, really thrilled the crowd at the Lanchester Arts Festival with his act, as was shown by the constant wild cheering, loud applause, whistling, screaming, roars of approval, the rhythmic hand-clapping beat behind the songs, and by the vehement chanting of "We want Chuck, we won't go."

Utilizing a 1950s-1960s rock 'n roll guitar style combined with questionably dirty lyrics ("Looked at my watch and it was quarter to ten, you know she called me right back and made me do it again!"), "Realin' And Rockin' " turns out to be a number, musically, reminiscent of the early Berry recordings, but lyrically, a song of the Seventies

"My Ding-A-Ling" however, is "not a rock'n roll number" and is a "fourth grade ditty", according to Berry.

grade ditty", according to Berry.
It is a sing-along type, in which Berry siphons the already overflowing audience interest by letting them become, directly, a very important part of the act, by singing the chorus.

Featuring sexy and bawdy lyrics and dirty (?) jokes, "My Ding-A-Ling" is

definitely one of Berry's best non-rock 'n roll songs.

Berry and the audience really went wild during "Johnny B. Goode (& Closing)"

Berry went straight into "Johnny B. Goode" before the applause and cheers died down. He began singing "Bye Bye Johnny", but switched when the crowd began singing the chorus of "Johnny B. Goode".

Excited by the audience's reaction, Berry began shouting "Look at 'em" and "Sing it children", and with a rousing hand-clapping beat behind him, then proceeded to "go crazy" on his guitar. He played the heck out of it!

The JBG cut, recording wise, really caught the mood and spirit of Berry's concert.

At the end of it, the audience simply went wild. For two minutes and 25 seconds of the JBG track (and who knows for how long after that), there was very strong cheering and chanting for Berry to continue, and there was trouble in attempting to get the audience to quiet down and leave (a Pink Floyd concert was scheduled next, and 2,000 people were waiting outside). They did not leave, however.

SKIP YOUNG Seattle, Wash.

PINK FLOYD

Obscured By Clouds (Capitol)

This, in my opinion, is the second best rock group from England, next to Yes. They have an enormous amount of electronic equipment, and they use it to the fullest extent. This album was made as a soundtrack for a movie called "The Valley." They have written scores for other movies, such as "More," and "Zabriskie Point."

Now, to the album itself. It begins with two instrumentals, the title song and a song called "When You're In," which is actually a branch of the first song. Two other songs worth mentioning are guitarist Dave Gilmour's "Childhood's End," and bassist Roger Waters and keyboard player Rick Wright's "Burning Bridges." Since we have the three main members I may as well mention the other, drummer Nick Mason. He doesn't write much, though he did have a fling with "The Grand Vizier's Garden Party", on their "Ummagumma" LP.

The last track on the album is "Absolutely Curtains", which sounds like the title says. This album should be a new experience for those of you who are sick and tired of soft rock and for those already into Pink Floyd, like me, a trip into the amazement of electric music.

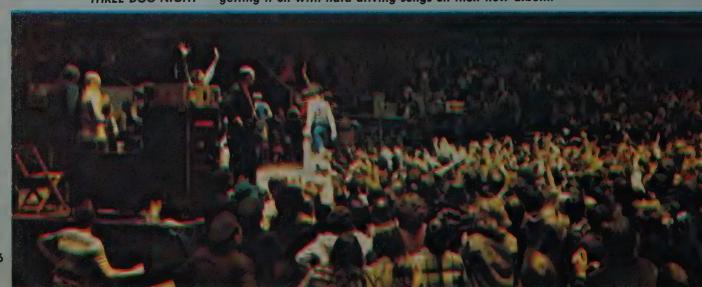
TOM DAVIS Harvey, Illinois

THREE DOG NIGHT Seven Separate Fools (Dunhill)

Like the other Three Dog Night albums, this is a good one. It contains some rock and roll and the harmony and music is well put together. Their smash single "Black and White" starts the album out with clever lyrics but "Going In Circles" has got to be the best cut. It's such a beautiful song. Jimmy Greenspun does a very nice organ solo which he deserves a lot of credit for since he wrote it. Another good cut is "In Bed", particularly the lyrics. There are good hard driving songs on this album which the four musicians deserve credit for

LESLIE BARRIE, Orange, Calif.

THREE DOG NIGHT — getting it on with hard driving songs on their new album.



JOHN KAY

Forgotten Songs and Unsung Heroes (Dunhill Records)

This album is the first "solo" effort by the former leader of the now-defunct Steppenwolf. And considering that John Kay believes Steppenwolf peaked after their first album, this record comes as a great surprise, and with exceptional merit.

John Kay, who not only does all lead vocals but also most of the instrumentation as well, displays considerable skill on a 12-string guitar, dulcimer and bottleneck guitar, which is demonstrated on Robert Johnson's classic "Walkin' Blues." Back-up instrumentation is performed by Kent Henry and George Biondo, both former members of Steppenwolf, Penti Glan on drums and Hugh O'Sullivan on organ, both well-known studio artists, and one of John Kay's own compositions, "Somebody," even features a guitar break performed by producer Richard Podolor.

Not only does the album include four of John Kay's own compositions, which are reasonably good; it also features Richard Farina's "Bold Marauder," Hand Snow's "I'm Movin' On," Hank Williams' "You Win Again," and Patrick

Sky's "Many a Mile."

It seems great to be able to put an album like this one on a turntable and hear so much unexpected quality.

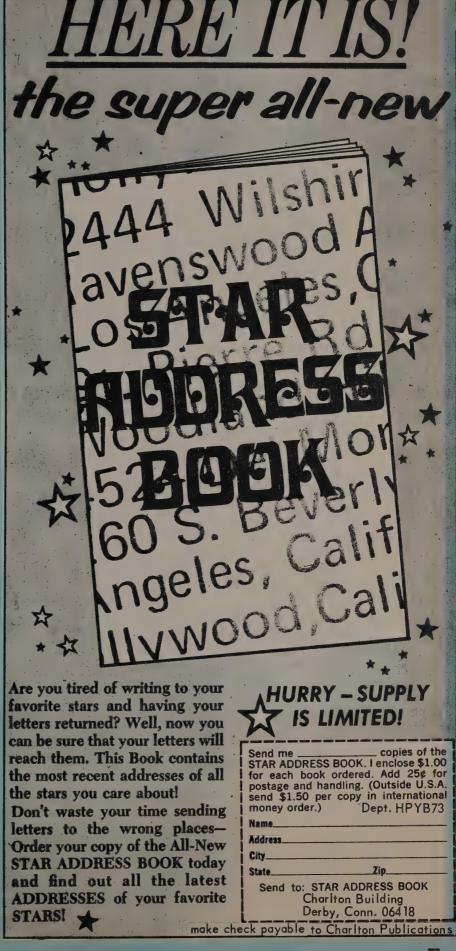
MICHELLE HICKEY Bailey's Harbor, Wisconsin

CREEDENCE CLEARWATER REVIVAL Mardi Gras (Fantasy Records)

I think this is the best album made by Creedence. Upon the first listen I thought Creedence had gone country especially on the first track, "Looking For A Reason" Doug Clifford gets a few good lead vocal shots with "Need Someone To Hold" (one of my favorites and "Tearin" Up The Country." Stu Cook belts out some good ones too on "Take It Like A Friend," "Sail Away" and "Door To Door." John Fogerty is, as usual, great on the songs he sings.

The only thing I can't figure out is why CCR took so long to get back on their feet after Tom left. I know it must have been hard for them but there is almost a year between their singles "Sweet Hitch-Hiker" and "Someday Never Comes."

GLEN BUENCKLIN Heber Springs, Arkansas



JOSE FELICIANO (continued from page 11)

market, never really played the Latin circuit in the city, of dance halls and clubs.

F. Not really. You've got to remember that Latin people go to the clubs to dance and not to sit and to listen. The big bands, like Tito Puentes, are the thing in most Latin clubs.

HP. Where did you perform?

F. Mainly at coffee houses and pubs in Greenwich Village.

HP. You weren't right for the dance hall sound-how did the audiences in the village accept you?

F. It was good. I was singing a lot of the current pop songs in English, but with a Latin root sound, and it went well. My bilingualism has always been a major asset in my career and like I said—lyrics are important for someone to really groove on a song. But I never gave up my Latin background. I wanted to mix the two sounds for the benefit of both.

HP. You mentioned pop'-who were some of your

American favorites?

F, Ray Charles, Sam Cooke, Nat King Cole — most of the soul and rock & roll artists of the day. The feelings in most of their songs was really free and spontaneous and it made the association between Latin and American music all the more valid. Most people today are beginning to realize the influences of Latin and African music throughout soul, rock and even a little in jazz.

HP. What was your big break?

F. RCA Records signed me to a recording contract following a performance at Gerdes' Folk City in Detroit and the second was the attention I got from performing at the 1966 Mar de Plata Festival in Argentina. Soon, with international recordings, I was on most of the international charts-but that's where I stayed from 1966 to 1969



FELICIANO - never gave up his Latin background.

HP. What do you mean stayed? F. I was a success, but not in the U.S. and Puerto Rico. In Puerto Rico most stations didn't even play my songs until after I was big on the American market. The producers and executives wanted me to stay in an international Latin bag, but I fought them with musical ideas.

HP. The result?

F. "Light My Fire."

HP. We know the rest, but what about the Latin influences in today's

F. It's growing and with the young musicians and the salsa sound it can become very big—Santana is already showing that. People realize the humanitarian roots of all music, whether it's rock, soul, American, Latin or African—the music is what's important. Now, no matter where I perform, I sing for my people, the Puerto Ricans, as well as Chicanos and Americans all together — and they come to the concerts, in Texas, California, New York - anywhere - and listen together. Again, the music is what's important.

HP. Your future plans?

F. I have a new album, just released on RCA, and I'll be doing concert performances around the country. I'm also building a 16 track recording studio in California and I hope to be more active in producing new sounds and in helping young Latin artists to break into the American market. Later in life, I'd like to return to the neighborhood, the barrio, and teach music to the next generation of musicians. I'd also like to do a tour for the State Department. Mainly I'd like to tour the Iron Curtain countries of Eastern Europe and help spread the American-Puerto Rican culture to other peoples.

HP. That sounds like an awfully large schedule.

F. It might be, but I've been fortunate to have the gift of music and it's important to be able to grow with it and to share what you have with others.

HP. Gracias, Jose.

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THE SHOPPING BAG



NEW FROM OVATION

Ovation's engineers have developed the latest in the state of the art in electronics by introducing a public address system with integrated circuitry (I.C.'s) and a hybrid power module.

This new system has a high-powered, full range sound with lasting reliability. The solid state modular designed units were specifically engineered to provide maximum power and flexibility throughout the audio spectrum.

The console has 6 channels, each having (2) inputs, gain control, reverb level, bass and treble controls, with an individual V.U. meter on each channel.

The master channel has gain control, reverb level, bass and treble control and a master V.U. meter. The console also has a master anti-feedback control with (2) independent 5-position frequency selection notch filters.

The two high pressure laminated columns have 4-12" woofer speakers, 4-12" mid-range speakers and 4-3-1/3" tweeter speakers to give you the ultimate in tonal variation and sound reproduction.

The IC 100, a 100 Watts R.M.S. power amplifier system, is smartly styled in a combination of black, red, and anodized aluminum finish.

DRAGONS . . . ANYONE?

Drape a dragon about your waist, wrist or upper arm. The dragon slayer belt of round metal mesh is held in place as the jaws of the dragon grip the body making it possible to drape it low over the hips or high on the waist.

The head of the dragon is adorned with a glimmering stone ... sapphire on the silver finish, topaz on the gold.

Two bracelets are available, one to coil about the wrist and a larger model created to be placed fetchingly on the upper arm, making it a perfect accent piece for the fashionable halter top look.



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Name	SHOPPING BAG/HIT PARADER 529 Fifth Ave., N. Y., N. Y. 10017 Dear Sirs: I would like more information about



NEW KASINO amplifier line introduced by Kustom Electronics is shown here. Two in center are Bass amps, Snake Eyes (rear) and Natural. Guitar amps are (extreme left) Little Joe, and far right is Fever.

NEW AMPS FROM KUSTOM

Among four new Kasino amplifiers announced today by Kustom Electronics, Inc., is "Fever," a 400-watt system that is bound to catch the attention of lead guitarists everywhere.

In addition to its power and controls, Fever is unique in that it has a bi-amp feature—actually two amps in one. One amp captures the high frequencies and

pushes them through a special 150-watt high frequency horn. The lower signals are captured by the second amp and powered through the four 250-watt 12inch speaker system.

This is the professional way to control the mix between speakers and horn. Kustom's "drive" control puts the Fever ahead of anything in its class.

The other three new Kasino amplifiers

also have "drive" control. The artist gets the full range of true, clean sounds, mild distortion or full overdrive of the preamp.

In addition to a master volume control, which simultaneously raises or lowers the output of the entire system, the added horn volume control may give even more power to the higher registers.

Fever also has fuzz effect, fuzz level, bass, mid-range, treble, speed and depth for tremolo, reverb intensity and reverb tone, and boost effect.

This amp goes all the way across the sound spectrum, whether it's whispering or pushing out all 400 watts. It certainly beats anything in its class.

Other new Kasinos in the lineup are another lead amp and two bass amps. The guitar amplifier is Little Joe, a 250-watt system with four 12-inch speakers. Except for the bi-amp and high frequency horn, it features the same controls as Fever.

The new bass amps are: Natural, a 150-watt system with one 15-inch speaker; and Snake Eyes, a 250-watt system with two 15-inch speakers.

Both bass amps have drive and volume controls and three bass controls to provide more variety to the low bass, mid-range and higher registers. Bass No. 3 may be pulled for an even brighter sound.

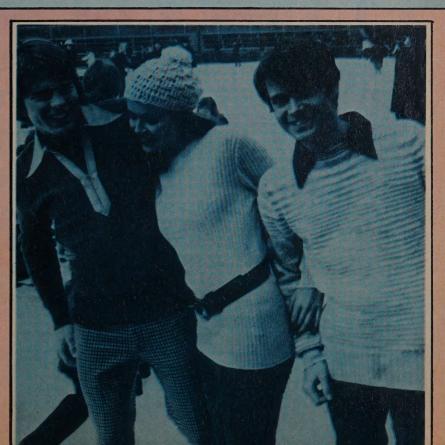
All Kasino sound equipment is solid state and carries a lifetime guarantee to the original purchaser.

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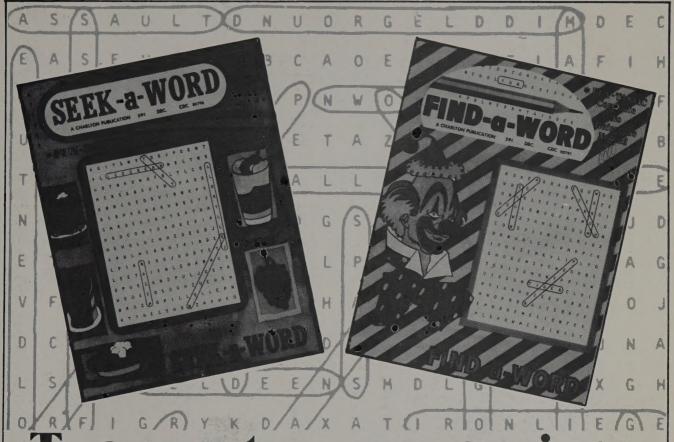
Wool O'Mist pure virgin wool, born to be washed and dried by machine, adds easy care to the classic look in this Robert Bruce trio.

(L to R) The Shetland Zip Polo with leather suede collar and placket, coordinated to Shelby's Wool Check slacks. Next is Robert Bruce's classic Rib Crewneck Pullover and the Wool O'Mist Design Stripe Crew, both coordinated to Clayton cotton corduroy slacks by Shelby.

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